











ON FREE PUBLIC VIEW  
AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

BEGINNING WEDNESDAY, MARCH 3rd, 1920

FROM 9 A.M. UNTIL 6 P.M.

AND CONTINUING UNTIL THE DAY OF SALE

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ANTIQUE GLASS, TANAGRA TERRA-COTTAS,  
PORCELAINS, BRONZES AND OTHER  
RARE OBJECTS

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TO BE SOLD AT UNRESTRICTED PUBLIC SALE

BY DIRECTION OF THE OWNER

AT THE AMERICAN ART GALLERIES  
ON WEDNESDAY AFTERNOON, MARCH 10th  
BEGINNING PROMPTLY AT 2.30 O'CLOCK



ILLUSTRATED CATALOGUE  
OF  
THE VALUABLE COLLECTION OF  
**ANTIQUITIES AND ART OBJECTS**  
BELONGING TO THE WELL-KNOWN ANTIQUARY  
OF SOUTH AMERICA  
**MR. ENRIQUE L. HENIOT**

1920  
Mar. 10  
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**TO BE SOLD AT UNRESTRICTED PUBLIC SALE**  
BY DIRECTION OF THE OWNER  
ON WEDNESDAY AFTERNOON, MARCH 10th, 1920  
**AT THE AMERICAN ART GALLERIES**

THE SALE WILL BE CONDUCTED BY MR. THOMAS E. KIRBY AND HIS  
ASSISTANTS, MR. OTTO BERNET AND MR. H. H. PARKE, OF  
**THE AMERICAN ART ASSOCIATION, MANAGERS**

LA3984

NEW YORK

1920





THE AMERICAN ART ASSOCIATION  
DESIGNS ITS CATALOGUES AND DIRECTS  
ALL DETAILS OF ILLUSTRATION  
TEXT AND TYPOGRAPHY



## INTRODUCTORY

The gathering which I now offer to the American public is chiefly composed of articles purchased by me, in recent years, from noteworthy South American collections, and comprises Porcelains, Majolicas, Bronzes, Ivories and works in gold, silver and enamels.

In 1918 one of the best known South American collections, that of Señor Ricardo Zamborain, was dispersed in Buenos Aires. Señor Zamborain was the leading connoisseur of South America, where he held a position fairly comparable to that of the late Pierpont Morgan in this country, and, after his death, his collection was valued, for probate, at 28,000,000 Argentine pesos. Many of the objects I now offer were purchased at the Zamborain Sale. A majority of my bronzes, including examples by Rodin, Barye and Mène, were procured in Paris by the well-known expert, Georges Berheim, and were sold at the Witcomb Sale in Buenos Aires. Many of my eighteenth century French porcelains I acquired from Messrs. Jansen and Co., who have a New York agency. They were originally bought, chiefly at the Hôtel Drouot, by an employee of that house who was considered, in Paris, as one of the best judges in France of porcelains of this description. I may point out that the sets are of peculiar interest, as being absolutely complete, unbroken and in generally excellent condition. Perhaps, however, the most important feature of my collection will be found in the white glazed figures of old porcelain, for nowadays it is almost impossible to find such pieces which were treasured by the old managers and their successors as models. Quite recently, however, I met with an opportunity of obtaining them. The Italian antique dealer, Mr. Felcher, closed his business before the war and disposed of his collection at a great sale from which, however, he excluded these pieces, hoping that they would remain among the possessions of his family. But my long acquaintance with him prevailed and, eventually, he disposed of them to me. They were selected for him, in Paris, by a friend of the Mansard family, direct descendants of the famous architect of that name, and they are all uninjured and unique. I feel convinced that they will attract the attention of American collectors, who are fully aware that all works of art are continually increasing in value, and that, for instance, the Sèvres directors of to-day are buying back, at fabulous sums, the most noteworthy old-time productions of their kilns.

ENRIQUE L. HENIOT.

## THE HENIOT COLLECTION

Mr. Enrique L. Heniot, whose collection is here catalogued preparatory to being offered at Public Sale, is a well-known antiquary of South America. His grandfather was in that business, and so was his father, who was forced to leave Poland in the sixties to settle himself in Paris, where he soon gained a distinguished connection with South America, more especially with the countries of Chile, Brazil and Argentina. Mr. Heniot began his career when almost a boy and many years ago he established himself in Buenos Aires, where he took up the connection established by his father and largely added to it.

The part of his collection which he now offers to the public includes examples of Egyptian, Roman and Venetian glass, Tanagra terra-cottas, ivory and wood carvings, rock crystals and enamels, European porcelains, bronzes and eighteenth century bibelots.

At his request, and in view of the unusual nature of some pieces, which are such as have seldom, if ever, been offered here at public sale, he has been permitted to place a minimum upset-price upon certain of these examples. These are distinguished in the catalogue by an asterisk, and the upset-price at which these items may be started will be announced at the time of the sale. But whether this upset-price will be placed at all depends entirely upon the interest taken by the public in the preceding offerings. It is hoped that these pieces, including the white glazed porcelain figures, will appeal to the Directors of Museums and to private collectors.

AMERICAN ART ASSOCIATION.

## CONDITIONS OF SALE

1. **Any bid** which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. **The highest bidder** shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. **Payment** shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. **Delivery** of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. **Shipping, boxing or wrapping** of purchases is a business in which the Association is in no wise engaged, and will not be performed



by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. **Storage** of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

AMERICAN ART ASSOCIATION,

American Art Galleries,

Madison Square South,

New York City.



# CATALOGUE



# AFTERNOON SALE

WEDNESDAY, MARCH 10, 1920

## AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

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### MODERN GLASS

#### 1—FRENCH GALLÉ GLASS VASE

Clear wine-colored and green glass. Cylindrical shape with straight sides and rounded foot. Made of two layers of glass and decorated, as to the body, with a deeply incised pattern of branches of seaweed so cut as to reveal the green under the wine-colored glass. Signed: "Gallé."

*Height, 4½ inches; diameter, 4 inches.*

*Note:* This was made by Emile Gallé, the father, founder of the well-known glass-making establishment at Nancy.

#### 2—FRENCH GLASS DESK SEAL BY LALIQUE

Greenish white glass. Circular flat seat, with handle formed of a female figure in flowing robe, with face uplifted, carved from a vitreous paste. Signed: "Lalique."

*Height, 2½ inches.*

*Note:* René Lalique, as a representative of the Modern School of Decorative Art, is one of the best known men in Paris. His work, in jewelry, glass and metal, is marked by so rare an individuality, that, in design as well as in technical achievement, he may be said to have created a new art. He is now blind and will never produce or create again.

*From the Miguel Ghiso Collection, Sale May 30, 1919, Buenos Aires, Argentina.*

#### 3—FRENCH LALIQUE GLASS BOWL

Clear ground white glass. Pear-shaped body with mat-surface and with two handles wheel-cut in the semblance of two bearded monkey masks. Signed: "Lalique." Unique piece, not reproduced.

*Height, 4 inches; diameter, 6¾ inches.*

*From the Miguel Ghiso Collection, Sale May 30, 1919, Buenos Aires, Argentina.*

4—EGYPTIAN BRONZE STATUETTE

*Ptolemaic Period*

Full-length figure of the god Osiris, wearing the Hetch crown of Upper Egypt and holding the symbolic Sheperd's crook and flail; spade-shaped tongue at foot. Dark green patina and much corroded.

*Height, 6 inches.*

5—POMPEIAN POTTERY LAMP

*Second Century B.C.*

Cream-colored pottery. Pear-shaped body with pointed wick-holder and ring handle. The top is decorated, in relief, with a circular medallion occupied by a portrait of a bearded man.

*Length, 4 inches.*

ETRUSCAN AND ROMAN VASES

6—ROMAN BRONZE VASE

*Imperial Period of the First Century B.C.*

Pear-shaped body with incurved neck, molded spreading rim and flat foot. Invested with a green patina and corroded. Glass shade.

*Height, 5 inches.*

7—ETRUSCAN POTTERY EWER

*Second Century B.C.*

Unglazed red pottery. Pear-shaped body, incurved cylindrical neck, spreading rim, incurved stem, flat circular foot and flat looped handle. Body decorated, on a white ground in black, with honeysuckles, voluted scrolls, a circular medallion occupied by a serpent, a name in Greek characters and a band of Greek fret ornament. Flat shoulder with scrolled honeysuckles in black and handle in solid black.

*Height, 6 inches.*

ANCIENT GLASS

8—GRECO-ROMAN BOTTLE

*First Century B.C.*

White blown glass. Cylindrical body, cylindrical neck and annular rim. Silvery iridescence.

*Height, 3 inches.*



9—ALEXANDRIAN GLASS BOTTLE

*First Century B.C.*

Blown amethystine blue glass. Spherical body, cylindrical neck and spreading rim. Body and neck spirally encircled with filament of milk-white glass. Slight patina.

*Height,  $3\frac{3}{4}$  inches.*

10—EGYPTIAN GLASS UNGUENTARIUM

Amphora-shaped with flat rim and rounded foot. Dark blue glass paste, yellow rim and body decorated with dragged band of a zigzag pattern in green and yellow.

*Height,  $3\frac{3}{4}$  inches.*

11—SIDONIAN GLASS BOTTLE

*Fourth Century B.C.*

Greenish white molded glass. Spherical body and wide cylindrical neck. Body decorated with raised loopings. Invested with a dark patina and very rich dark red iridescence.

*Height, 3 inches.*

12—GRECO-ROMAN GLASS BOTTLE

*First Century B.C.*

White blown glass. Pear-shaped body, cylindrical neck and spreading rim. Rich gold, green and blue iridescence.

*Height, 4 inches.*

13—PHENICIAN GLASS BRACELET

*Third Century B.C.*

Circular shape. Straight interior sides and semicircular exterior sides. Largely iridescent.

*Diameter,  $2\frac{1}{2}$  inches.*

14—GRECO-ROMAN GLASS BOTTLE

*First Century B.C.*

White blown glass. Spherical body, cylindrical neck and flat rim. Invested with a silvery patina and iridescence.

*Height,  $1\frac{1}{8}$  inches.*

15—GRECO-PHENICIAN GLASS EWER

*First Century B.C.*

White blown glass. Pear-shaped body, cylindrical neck, spreading rim, incurved stem, circular foot and applied straight looped handle. Neck and shoulder encircled by filaments of glass. Invested with a dark patina and rich iridescence.

*Height,  $5\frac{1}{2}$  inches.*

## *Afternoon Sale*

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- 16—GRÆCO-PHœNICIAN GLASS EWER *First Century B.C.*  
White blown glass. Pear-shaped body, cylindrical neck, spreading rim, spreading circular foot and flat straight looped handle. Invested with a silvery iridescence. *Height, 5 inches.*
- 17—GRÆCO-ROMAN GLASS BOTTLE *First Century B.C.*  
White blown glass. Spherical body and spreading cylindrical neck. Body decorated with applied bosses of blue glass. Invested with a silvery patina and iridescence. *Height, 5 inches.*
- 18—GRÆCO-PHœNICIAN GLASS EWER *First Century B.C.*  
White blown glass. Spreading and tapering cylindrical body, spreading rim, incurved stem, flat circular foot and applied looped handles. Invested with a silvery iridescence. *Height, 7½ inches.*
- 19—VENETIAN GLASS WINE SERVER *Late Seventeenth Century*  
Opalescent white and purple glass. Spherical body with rising looped handle, pear-shaped stem and circular foot. Bowl of dark purple glass, handle, stem and foot of opalescent white glass.

*Note:* Opalescent white glass or, as the Venetians of the seventeenth century termed it, "Calcedonio", resembles the celebrated lattimo glass as weak milk and water resembles undiluted milk. The opalescence is given by the addition to the molten glass of phosphate of lime in the form of bone ash and the ash of deer's antlers. Its manufacture was begun late in the seventeenth or early in the eighteenth century.

*From the Ricardo Zamborain Sale, November 17, 1918, Buenos Aires, Argentina.*

## TANAGRA TERRA-COTTA

- 20—PORTION OF TANAGRA TERRA-COTTA STATUETTE *Third Century B.C.*  
Head of a woman with knotted hair and floral wreath. On cylindrical pedestal of black wood. *Height (of head), 3 inches.*
- 21—PORTION OF TANAGRA TERRA-COTTA STATUETTE *Fourth Century B.C.*  
Head of a woman with closely banded hair. On cylindrical pedestal of black wood. *Height (of head), 1½ inches.*

22—PORTION OF TANAGRA TERRA-COTTA STATUETTE

*Fourth Century B.C.*

Head of a Putto, with long neck and closely cropped hair. On cylindrical pedestal of black wood. *Height (of head), 1½ inches.*

23—PORTION OF TANAGRA TERRA-COTTA STATUETTE

*Fourth Century B.C.*

Head of a woman with curling hair covered by a hood. Traces of color, face white and hood red. *Height (of head), 1⅛ inches.*

24—TANAGRA TERRA-COTTA STATUETTE

*Fourth Century B.C.*

Full-length figure of an Aphrodite, in loose robe with curling hair. Her left arm is supported by a pedestal at her side and in her right hand she holds an apple. *Height, 6¼ inches.*

## WOOD CARVINGS

25—FRENCH CARVED COCO-BOLO WOOD SNUFFBOX

*Eighteenth Century*

Oval shape with hinged lid and sharp edges. Lid carved with a Musical Trophy surrounded by a border of scrolled leaves; back carved with the half figure of a horse with voluted termination, surrounded by a border of scrolled leaves.

*Length, 3 inches; width, 2½ inches.*

26—TWO ENGLISH DAGUERREOTYPE CASES

Rectangular shape. Black composition, with hinged lids and with oval medallions, one surrounded by a border of scrolls, the other with a molded border and scrolled angles. Labels inside dated 1856 and 1857.

*Heights, 3¾ and 3 inches; widths, 3¾ and 2½ inches.*

27—HISPANO-MAURESQUE INLAID BOX

*Seventeenth Century*

Rectangular body with removable cover on chamfered rectangular base. Inlaid, on tortoise-shell and in bone and ebony, the body with circular medallions occupied by eight-pointed stars, the stem with lozenge-shaped medallions. Angles inlaid with ebony. (Restored.) *Height, 9 inches; width, 4¾ inches.*

## Afternoon Sale

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### 28—POLISH OLIVE-WOOD CRUCIFIX

*Sixteenth Century*

Rustic cross with knots and "INRI" label. Figure of the crucified Christ, with the Virgin Mary, in an attitude of grief, at the foot.

*Height, 10¾ inches.*

*Note:* This crucifix comes from the Cathedral Church of Yasna Gorra, Czenstochowa, Poland.

### 29—FLEMISH WOOD CARVING

*Eighteenth Century*

Figure of St. George of Cappadocia on horseback, wearing a helmet, armor and a cloak, and transfixing, with his lance, the open mouth of the Dragon beneath him. On rocky mound.

*Height, 4½ inches.*

*From the Ricardo Zamborain Sale, November 28, 1918, Buenos Aires, Argentina.*

### 30—FRENCH BOXWOOD STATUETTE

*Seventeenth Century*

Standing figure of the Virgin with banded hair and wearing a loose robe and mantle. On her right arm she supports the Child Christ, whose hand she holds. Unusually fine patina.

*Height, 6 inches.*

*From the Ricardo Zamborain Sale, November 27, 1918, Buenos Aires, Argentina.*

### 31—SPANISH PAINTED WOOD STATUETTE BY LA FRAPPA

*Seventeenth Century*

Standing figure of St. Anthony, with tonsured head and sandaled feet, in black friar's robe *semé* with flecks of gold and with twisted rope girdle. In his left hand he holds an open book which supports an undraped figure of the Child Christ. On heart-shaped base of black spotted with gold. Bought, in Cordova, from Señor Antonio Amiaan.

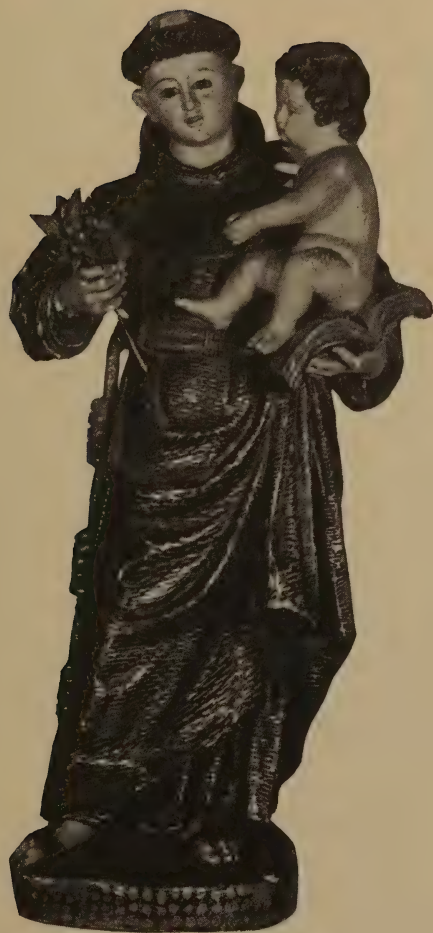
*Height, 12½ inches.*

*Note:* Fra La Frappa was an Augustine monk of Cordova and one of the leading sculptors of his time. He is the author of the large statue of St. Paul in the Chapel of St. Augustine in the Cordova Cathedral.

*From the Ricardo Zamborain Sale, November 28, 1918, Buenos Aires, Argentina.*

(Illustrated)





No. 31—SPANISH PAINTED WOOD STATUETTE BY LA FRAPPA

32—FLEMISH WOOD CARVING

*Seventeenth Century*

Subject of the Nativity. In the center the Infant Christ is seen at full length in a cradle placed on a pedestal. On one side kneels the Virgin Mary, on the other a shepherd. In the background stands St. Joseph, with a shepherd boy piping and a Shepherd behind. Above is a thatched tent roof, and in the stable underneath the heads of cattle are seen.

*Height, 5½ inches.*

*From the Ricardo Zamborain Sale, November 28, 1918, Buenos Aires, Argentina. Catalogue No. 458.*

33—FRENCH INLAID TORTOISE-SHELL BRACKET *Eighteenth Century*

Triangular bracket with molded brass rim and pointed brass pendant. Face and sides inlaid, in the Boule manner, and on tortoise-shell, in engraved brass and silver with an arabesque patterning of scrolled acanthus leaves, birds, a lion, half-figures with bows and arrows and Amorini.

*Height, 6¼ inches; width, 12 inches; depth, 5¾ inches.*

34—HINDU CARVED WOOD BRACKET

*Seventeenth Century*

Rectangular shape. Angular bracket pierced and carved with the figure of a horse with rich trappings ridden by a youthful prince, showing on both sides, and holding in one hand a leaf-shaped scepter and dressed in an embroidered tunic with Turkish shoes. The front feet of the horse are supported by a voluted pedestal, carved with palm leaves and with a front of scrolled leaves, and the base is molded and carved with bands of leaves. At the back is a serpent holding in its mouth ears of wheat.

*Height, 16½ inches; width, 6 inches.*

35—SPANISH CARVED AND GILT WOOD MIRROR

*Seventeenth Century*

Escutcheon-shaped mirror with frame formed of voluted scrolls, cresting pierced and carved with rosettes and looped leaves and apron carved with voluted scrolls, oval medallion and acanthus leaves.

*Height, 27½ inches; width, 13½ inches.*

36—FRENCH CARVED AND GILT WOOD GIRANDOLE OF THE 18TH CENTURY

Oval mirror. Molded frame, cresting pierced and carved with a bow of ribbons and pear-shaped pendant of pointed leaves. Below are two voluted acanthus-leaf and cornucopia decorated arms ending in fluted vase-shaped and leaf-decorated cylindrical candle-sockets with beaded saucer-shaped bobèches.

*Height, 24 inches; width, 10 inches.*

*Note:* This mirror came from the family of M. Luquet, who was a descendant of the founder of the manufactory of the Papeterie Jehannot, which originated in 1634.

MISCELLANEOUS OBJECTS OF THE EIGHTEENTH CENTURY

37—MINIATURE: ITALIAN SCHOOL OF THE 18TH CENTURY

Rectangular shape. Gouache on paper. Head of a man, smiling and showing his teeth, with vandyked collar of blue. Framed.

*Height, 4¼ inches; width, 3½ inches.*

38—FRENCH INLAID IVORY MEDALLION *Sixteenth Century*

Circular shape. Inlaid, on an ebony ground and in red and green stone and engraved ivory, with a subject of "The Flight into Egypt." In the center the Virgin, holding the Child Christ, is seated on a donkey which is led by St. Joseph, who leans on a staff and holds a basket. At the sides are palm leaves. In old molded pear-wood frame.

*Diameter, 3¼ inches.*

*From the Ricardo Zamborain Sale, November 28, 1918, Buenos Aires, Argentina. Catalogue No. 560.*

39—ITALIAN WOOD CARVING *Seventeenth Century*

Rectangular shape, carved, above, with a circular medallion occupied by the figure of a Virgin Martyr holding a palm branch, and below, with a seated figure of the Virgin in embroidered robe and mantle with a halo, holding on her lap the Child Christ in a tunic and with a bird in His hand. In frame carved with pointed leaves bound by crossed ribbons and with beads.

*Height, 4¾ inches; width, 2¾ inches.*

*From the Matias Errazuriz Collection, Buenos Aires, Argentina.*

## *Afternoon Sale*

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### 40—SCHOOL OF LUCAS CRANACH (1472-1553)

Pen and ink drawing on paper colored in gouache with touches of gold, cut out and applied on yellow silk ground. Full-length figure, with head in profile and turned over the left shoulder, of a sixteenth century halberdier in green cloak, blue coat, red knee-breeches, blue stockings and large green hat with red plume. He wears a sword at his side, holds a halberd with his left hand, and his right concealed behind his back. In old black wood, molded frame, painted in yellow with scrollings and quatrefoils.

*Height, 5½ inches; width, 4¼ inches.*

*Purchased from Luis Fabre, June 9, 1919, Buenos Aires.*

### 41—ENGLISH SILVER WATCH

*Eighteenth Century*

Circular shape. Silver outer case repoussé with a mythological subject consisting of a group of classic figures and with scrolls, C-scrolls and flowers. Inner case of silver with engraved silver dial inscribed: "Miller, London." Interior with chain movement and pierced and engraved balance bracket, inscribed: "Thomas Miller, London." Inner case with London Hall Mark and date letter for 1760.

*Diameter, 2 inches.*

*Note:* Thomas Miller was a London watchmaker who worked from 1764 to 1780. Britten, page 713.

*From the Dr. A. Bullrich Collection, Buenos Aires, Argentina.*

### 42—"NUREMBERG EGG" SILVER WATCH

*Early Seventeenth Century*

Oval shape. Silver case, having a circular opening set with rock crystal and sides pierced and engraved with scrolls and masks. Two revolving dials with stationary pointer, the inner one, of copper, serving to set the alarm. Inscribed, in script: "Jan Jansi Bockelts." Interior with pierced and engraved balance bracket.

*Length, 2½ inches.*

*Note:* An oval watch by the same maker, "Jansi Bockelts of Aachen," dated 1640, is in the Pierpont Morgan Collection. Britten, page 143.

*From the Dr. A. Bullrich Collection, Buenos Aires, Argentina.*



43—SWISS ENAMELED WATCH

White enameled dial with Roman numerals. Back enameled and painted with a subject of two maidens, one holding a basket and a column with octagonal base supporting a vase of flowers. Front surrounded by a border of diamonds. Inscribed: "Bordier à Genève."

*Diameter, 2 inches.*

*From the Dr. A. Bullrich Collection, Buenos Aires, Argentina.*

44—SWISS ENAMELED WATCH

*Early Nineteenth Century*

White enameled dial. Gold case, the back set with chips and enameled with a bouquet of flowers on a white ground surrounded by blue. Face inscribed: "Frères Bordier, Genève," and interior, "L. Duchenes."

*Diameter, 2 inches.*

*Note:* Bordier Frères succeeded to Roux, Bordier and Roman in 1820. Britten, page 738.

*From the Dr. A. Bullrich Collection, Buenos Aires, Argentina.*

45—MUNICH SILVER INLAID BRASS TABLE CLOCK

*Sixteenth Century*

Rectangular shape. Top formed of a brass plate engraved with acanthus scrolls and with a copper dial engraved with Roman numerals. Time shown by a revolving band on a vertical globe and by a scrolled stationary pointer. Front and sides inlaid with engraved silver in a pattern of acanthus-leaf scrolls and masks. Brass feet. Interior with pierced and engraved balance bracket. Inscribed in script: "Gottfried Torboch, München." 1760.

*Height, 6¼ inches; length, 6 inches; width, 4 inches; diameter, 2 inches.*

*From the Dr. A. Bullrich Collection, Buenos Aires, Argentina.*

46—RUSSIAN SILVER GILT AND ENAMELED EGG CUP

Pear-shaped bowl, cylindrical knopped stem and circular foot. Around the rim is an inscription, in Russian characters, in gold on a ground of blue enamel. Bowl stem and foot chased and enameled with pointed panels of flowers and bands of ornament in colored enamels. With inscription in old Russian language.

*Height, 4 inches.*

*From the Matias Errazuriz Collection, Buenos Aires, Argentina.*

47—SILVER GILT RELIQUARY

*Sixteenth Century*

Circular shape. Silver gilt filigree work applied on a solid ground with edge of filigree work set with rubies and emeralds. Front and back pierced with central circular medallions surrounded by twelve circular openings glazed with mica, bordered by filigree work and revealing disks of cedar-wood carved with a figure of the Virgin and Child Christ and with the Twelve Apostles and their attributes. Domed pendant and handle, the latter with ring.

*Diameter,  $2\frac{1}{4}$  inches.*

*From the Demidoff Collection, Rome.*

*From the Enrique Felcher Collection, Buenos Aires, Argentina.*

48—RUSSIAN TRIPTYCHAL EIKON

*Sixteenth Century*

Rectangular center and two wings of brass. The interior pierced so as to reveal, in the center, an oil painting of a Patriarch of the fourteenth century, and in the wings oil paintings of the Virgin and Child Christ. The surface surrounding the pictures is inlaid with baroque pearls and green and blue enamels. The exterior is diapered with scrolls of brass wire and inlaid with baroque pearls and red and blue enamel.

*Height,  $2\frac{1}{4}$  inches; width,  $6\frac{5}{8}$  inches.*

*From the Demidoff Collection, Rome.*

*From the Ricardo Zamborain Sale, November 27, 1918, Buenos Aires, Argentina. Catalogue No. 391.*

49—SPANISH IVORY BOX FOR CARDS

*Seventeenth Century*

Rectangular shape with hinged lid. Formed of plates of ivory with a masonry pattern formed by colored groovings, enclosing piqué dots of silver with dotted oval borders.

*Height,  $4\frac{1}{8}$  inches; width, 3 inches.*



50—LIMOGES ENAMEL PANEL BY JEHAN LIMOUSIN

*Sixteenth Century*

Rectangular shape. Painted with an oval medallion of a seated figure of St. Bernard shown in full face with a rayed nimbus, white tonsure, white beard and white monk's robe. Blue background, with scrolled flowers at the angle. Below is the inscription "S. BERNARDI" and the initials "I.L." with a fleur-de-lis between. Mounted on velvet with a gold frame.

*Height,  $4\frac{1}{4}$  inches; width,  $3\frac{1}{8}$  inches.*

*From the Luis Fabre Collection, Buenos Aires, Argentina.*

## *Afternoon Sale*

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- 51—FRENCH AGATE AND SILVER SNUFFBOX *Eighteenth Century*  
Octagonal shape with bowed front and hinged lid. Of plum-pudding stone with molded silver rim and hinges.

*Height, 1¼ inches; length, 3 inches; width, 2¼ inches.*

- 52—DUTCH SILVER PATCHBOX *Eighteenth Century*  
Rectangular shape with bowed front and back and hinged lid. Front repoussé with lozenge-shaped medallions. Sides engraved with bands of stars and hexagons and with shaped escutcheons.

*Height, 1½ inches.*

- 53—FRENCH SILVER PATCHBOX *Eighteenth Century*  
Rectangular shape with hinged lid. Front decorated with applied filigree scrollings, lid with central circular dotted medallion and leaves, and bottom with applied filigree leaves. Ball feet.

*Height, 1¾ inches.*

- 54—FRENCH SILVER PECTORAL CROSS *Eighteenth Century*  
Rustic cross with knots and scrolls carved in relief, and set with cabochon-cut garnets and turquoises.

*Height, 3 inches.*

- 55—SPANISH PECTORAL CRUCIFIX *Seventeenth Century*  
Double armed "Patriarchal" gilt cross with floriated arms, engraved with bands of diagonals. On one side is a figure of Christ, in relief, with a label inscribed "I.N.R.I." and "I.H.S." and with two angels, in relief, below. On the other side two angels, in relief. Scrolled loop for suspension. Set with cabochon-cut garnets, emeralds, pearls and other precious stones.

*Height, 6 inches.*

*Note:* This cross formed a portion of the insignia of the Order of San Salvador.

*From the Luis Fabre Collection, Buenos Aires, Argentina.*

- 56—MINIATURE ON COPPER: RAPHAEL SCHOOL  
Rectangular shape. Painted with the head of a female saint with long ringlets falling over her shoulder. She wears a red and blue mantle. In ebony frame, of eighteenth century, with pointed pediment and carved with masks and Amorini.

*Height, 3¼ inches; width, 2¼ inches.*

*From the Francisco Seco Collection, Buenos Aires, Argentina.*



57—ITALIAN IVORY CARVING: PORTRAIT OF COUNT CAVOUR

*Nineteenth Century*

Circular shape, with carving of middle-aged man, supposed to be Cavour, with long hair, in black coat and white cravat. He wears spectacles. Signed: "MORA." In inlaid wooden frame.

*Diameter, 2½ inches.*

*From the Francisco Seco Collection, Buenos Aires, Argentina.*

58—SPANISH MINIATURE PAINTING ON IVORY *Eighteenth Century*

Rectangular shape. Figure of the Virgin, in red robe and blue mantle, holding on her lap the undraped Child Christ, whose hand is held by St. Elizabeth, bending forward with a book in her other hand and wearing a blue robe. Behind is drapery. In curved and gilt wood frame, of later date, shaped as a Bénitier. Dated at back "1745."

*Height, 4¾ inches; width, 3¾ inches.*

*From the Enrique Felcher Collection, Buenos Aires, Argentina.*

59—ENGLISH MINIATURE ON IVORY BY GEORGE ENGLEHEART (1750-1829) *Early Nineteenth Century*

Oval shape. Profile portrait of a middle-aged man, partially bald, with brown hair. Dressed in a blue coat trimmed with gold braid and a white waistcoat. Dark background.

*Height, 2¼ inches; width, 1¾ inches.*

*Note:* George Engleheart, miniature painter to King George III, was a pupil of Sir Joshua Reynolds. He retired from his profession, with an ample fortune, in 1813.

*From the Matias Errazuriz Collection, Buenos Aires, Argentina.*

60—FRENCH MINIATURE ON IVORY *Early Nineteenth Century*

Oval shape. Three-quarter view of a woman with hazel-colored eyes and dark brown hair dressed low over her ears. She wears an Empire costume of white with a red shawl thrown over her right shoulder. Dark background. In 18-carat gold frame.

*Height, 2 inches; width, 1¾ inches.*

*Note:* This is a portrait of Napoleon's sister, Pauline Buonaparte, who married, *en secondes nocés*, Prince Borghese.

*From the Matias Errazuriz Collection, Buenos Aires, Argentina.*

61—ENGLISH MINIATURE ON IVORY BY RICHARD COSWAY (1742-1821)  
*Eighteenth Century*

Oval shape. Three-quarter view of a man with powdered hair and clean-shaven face with gray eyes. He wears a black coat and white cravat. Signed: "R.C." In 18-carat gold frame. (Broken.)

*Height, 2¼ inches; width, 1¾ inches.*

*Note:* Richard Cosway, the most popular of English miniature painters, had, as sitters, all the beauty and fashion of his day, for he set at defiance all attempts at rivalry. He painted up to the last.

*From the Matias Errazuriz Collection, Buenos Aires, Argentina.*

62—NEAPOLITAN MOSAIC MINIATURE *Eighteenth Century*

Oval shape. Full-face view of a man dressed in a Pierrot costume of white with red buttons and wearing a tall conical cap of white. Blue background. Gold frame with raised beadings, scrolls top and bottom and loop for suspension.

*Height, 1⅜ inches; width, 1 inch.*

*From the Matias Errazuriz Collection, Buenos Aires, Argentina.*

63—FRENCH PAINTED SNUFFBOX LID *Eighteenth Century*

Circular shape. Painted in Vernis Martin, after Boucher, with a subject of Venus and Neptune. The Goddess, shown as a nude woman of great beauty, reclines on clouds while embracing the bearded Neptune, who leans above her. Overhead an Amorino flies through the air.

*Diameter, 3 inches.*

*From the Matias Errazuriz Collection, Buenos Aires, Argentina.*

64—MINIATURE IN GOUACHE BY H. D. VAN BLARENBERGHE  
*Eighteenth Century*

Circular shape. Painted, in water colors, with a "Fête Champêtre" in the Watteau manner. Landscape view with groups of figures in eighteenth century costumes, ruins, a tent on the right, and a tree on the left. Blue sky with white clouds.

*Diameter, 2½ inches.*

*Note:* Henri Désiré Van Blarenberghe, despite his name a born Frenchman, excelled in miniatures which adorn the tops of snuffboxes and bonbonnières and are much sought after by collectors.

*From the Matias Errazuriz Collection, Buenos Aires, Argentina.*

65—FRENCH PARCEL GILT SILVER CHATELAINE PENDANT

Heart-shaped box with hinged lid. Engraved with rococo scrolled panels of flowers and hung with pear-shaped pendants. On chain with engraved flat loop.

*Length, 3 inches.*

66—DIEPPE IVORY BROOCH BY BELLETESTE

*Early Nineteenth Century*

Oval shape. Pierced and carved with the figures of a stag and hind, trees and flowers. Colored rustic border.

*Height,  $1\frac{5}{8}$  inches; length,  $1\frac{3}{4}$  inches.*

*From the Matias Errazuriz Collection, Buenos Aires, Argentina.*

67—AUGSBURG SILVER GILT SPICE-BOX

*Eighteenth Century*

Rectangular shape with hinged lid repoussé with voluted scrolls, set with diamonds and radiating from an oval medallion occupied by flowers set with rubies. Lid with reeded edge, body with bands of reeding, and pierced and chased scrolled feet. Augsburg mark.

*Height,  $2\frac{1}{2}$  inches; length,  $3\frac{1}{2}$  inches; width, 3 inches.*

*From the Matias Errazuriz Collection, Buenos Aires, Argentina.*

68—FRENCH GOLD AND CARNELIAN PATCHBOX

*Eighteenth Century*

Rectangular shape with hinged lid. Engine-turned gold mounts.

*Length,  $2\frac{3}{4}$  inches; width, 1 inch.*

*From the Dr. A. Bullrich Collection, Buenos Aires, Argentina.*

69—FRENCH GOLD SNUFFBOX

*Early Nineteenth Century*

Oval shape with hinged lid. Top engraved with a border of scrolled acanthus leaves and chased with vertical flutings, rim engraved with pointed and acanthus leaves and circular rosettes, sides with panels of engine-turning separated by engraved circular rosettes and quatrefoils and with a band of leaves. Paris mark of 1809.

*Length, 3 inches; width,  $1\frac{3}{4}$  inches.*

*From the Matias Errazuriz Collection, Buenos Aires, Argentina.*

## *Afternoon Sale*

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### 70—FRENCH IVORY AND TORTOISE-SHELL BONBONNIÈRE

*Eighteenth Century*

Circular shape with removable lid. Ivory edged and lined with tortoise-shell. Lid with circular medallion bordered with opals and brilliants and with a tinsel ground occupied by an oval miniature, painted, on ivory, with a three-quarter view of Queen Marie Antoinette, with powdered hair and ringlets. She wears a square-cut bodice of rose-color. Blue background.

*Diameter,  $2\frac{7}{8}$  inches.*

*From the Dr. Antonio R. Bullrich Collection, Buenos Aires, Argentina.*

### 71—FRENCH LAPIS-LAZULI BOX

*Eighteenth Century*

Cylindrical shape with removable lid. Lapis-lazuli mounted in gold, the lid with a border of translucent green enamel leaves and diamond flowers. Bands at rim and foot of engraved gold.

*Height,  $1\frac{1}{4}$  inches.*

*From the Luis Fabre Collection.*

*From the Rusquellas Collection, Buenos Aires, Argentina.*

### 72—FRENCH ENAMELED GOLD VINAIGRETTE

*Eighteenth Century*

Pear-shaped body with hinged lid. Gold, the body enameled with mottled colors, the lid to correspond. Pierced and engraved hinged inner lid. Gadrooned pendant and finial.

*Length,  $1\frac{7}{8}$  inches.*

*From the Luis Fabre Collection, Buenos Aires, Argentina.*

### 73—RUSSIAN SILVER GILT LORNETTE

Circular glasses mounted in silver gilt. Scrolled silver gilt stem set with garnets, sapphires and emeralds, and scrolled pear-shaped handle set with an emerald.

*Length, 6 inches.*

*From the Enrique Felcher Collection, Buenos Aires, Argentina.*

### 74—FRENCH FAN

*Late Eighteenth Century*

Paper sticks, *semés* with gold fleurs-de-lis, leather guards gold-tooled with borders and the inscription, "Souvenir." Mount with gold-bordered oval medallion occupied by a colored engraving of five portraits inscribed: Duc de Berri, Comte d'Artois, Duchesse d'Angoulême, Louis 18th and Duc d'Angoulême.

*Length,  $6\frac{1}{4}$  inches.*

*From the Luis Fabre Collection, Buenos Aires, Argentina.*



75—FRENCH FAN

*Eighteenth Century*

Ivory sticks pierced and carved, in the style of Louis XVI, with a heart-shaped medallion in the center occupied by a youth offering flowers to a maiden, both in eighteenth century costumes, with a youth behind playing the pipe. On either side are Putti with a pierced diamond diaper between and an arabesque of vases, Amorini and an oval medallion occupied by two birds. Ivory guards pierced and carved with vases, oval portrait medallions, men playing lutes, seated women with baskets of fruits, Amorini and diapers. Mount painted in water colors, with a subject of "The Music Party," three women in blue and green dresses seated and facing a white-haired man in a yellow coat playing the bass viol and one in a blue coat singing from a sheet of music. On the left a man with a woman on his arm, and on the right a woman beating time to a monkey playing the violin. Surrounded by a scrolled and floral border.

*Length, 11 inches.*

*From the Federico C. Müller Collection, Buenos Aires, Argentina.*

76—FRENCH COMPOSITION AND TORTOISE-SHELL ÉTUI

*Eighteenth-Century*

Cylindrical shape, with rounded ends and removable lid. Dark composition, lined with tortoise-shell and decorated, in white enamel, the body with a scrolled medallion occupied by a girl with a bird, the lid with one occupied by a girl with a bird-cage. Gold mounts.

*Length, 4¾ inches.*

*From the Dr. R. Bullrich Collection, Buenos Aires, Argentina.*

77—FRENCH COMPOSITION AND TORTOISE-SHELL ÉTUI

*Eighteenth Century*

Cylindrical shape, with removable lid and rounded ends. Green composition, lined with tortoise-shell, and decorated, in white enamel, the body with a medallion occupied by children in eighteenth century costumes, one with a pipe and a dog, the other with a bird's nest, the lid with trees.

*Length, 5½ inches.*

*From the Jansen Collection, Buenos Aires, Argentina.*

78—FRENCH GOLD, TORTOISE-SHELL AND COMPOSITION ÉTUI

*Eighteenth Century*

Cylindrical shape in three sections, with removable lid and rounded ends. Red composition, lined with tortoise-shell and decorated and mounted in gold. Lower section of gold with two gold fittings.

*Length, 5½ inches.*

*From the Jansen Collection, Buenos Aires, Argentina.*

79—FRENCH COMPOSITION AND TORTOISE-SHELL ÉTUI

*Eighteenth Century*

Cylindrical shape, with removable lid and rounded ends. Dark composition, lined with tortoise-shell and decorated, in oils, with a painting of a Teniers subject of a Flemish interior with a seated figure of a man.

*Length, 6 inches.*

*From the Luis Fabre Collection, Buenos Aires, Argentina.*

80—FRENCH COMPOSITION AND TORTOISE-SHELL ÉTUI

*Eighteenth Century*

Cylindrical shape, with removable lid and rounded ends. Black composition, lined with tortoise-shell and inlaid, with gold, in a pattern of flowers, leaves and meander borders.

*Length, 4¼ inches.*

*From the Jansen Collection, Buenos Aires, Argentina.*

81—FRENCH YELLOW TORTOISE-SHELL ÉTUI *Eighteenth Century*

Cylindrical shape with removable lid and rounded ends. Inlaid, with gold, in a pattern of scrolled acanthus leaves, birds and horizontal bands.

*Length, 4½ inches.*

*From the Jansen Collection, Buenos Aires, Argentina.*

82—FRENCH GOLD ÉTUI

*Eighteenth Century*

Oval shape with straight sides, domed lid, flat foot, and removable lid. Chased in a pattern of oval medallions surrounded by masks and occupied by trophies, and of flutings and horizontal bands.

*Length, 4¼ inches.*

*From the Dr. R. Bullrich Collection, Buenos Aires, Argentina.*

83—FRENCH JASPER ÉTUI

*Eighteenth Century*

Rectangular shape with bowed sides, hinged lid with domed top and flat foot. Green and red jasper, mounted with horizontal reeded bands of gold and set with two brilliants, one forming the button of spring fastener. Interior fitted with gold scissors, knife and tweezers.

*Length, 3¾ inches.*

*From the Luis Fabre Collection, Buenos Aires, Argentina.*

84—ITALIAN ROCK-CRYSTAL SILVER GILT AND ENAMEL RELIQUARY

*Eighteenth Century*

Oval shape, hinged as a locket. Bordered with a band of light and dark blue and red enamels on silver and occupied by the figure, in white, dark blue and red enamels, of St. George of Cappadocia on horseback transfixing the Dragon below him with his lance. Silver loop for suspension.

*Length, 2½ inches.*

*From the Luis Fabre Collection, Buenos Aires, Argentina.*

85—FRENCH ROCK-CRYSTAL GOLD AND ENAMEL BOX

*Eighteenth Century*

Egg-shaped with hinged lid. Body of rock crystal *semé* with intaglio engraved stars and mounted with bands of white enamel with meanders, trefoils and scrollings in gold, the upper surface of rim in red enamel patterned in gold. Loop enameled in green.

*Length, 3 inches.*

*From the Luis Fabre Collection, Buenos Aires, Argentina.*

86—FRENCH GOLD AND TORTOISE-SHELL BONBONNIÈRE

*Eighteenth Century*

Shuttle-shaped, with removable lid. Tortoise-shell, with engraved gold mounts. Lid set with an octagonal miniature, with a gold border and on ivory, of a young man with clean-shaven face, hazel eyes, brown hair, brown high-collared coat and white cravat. Blue background.

*Length, 3½ inches; width, 1¼ inches.*

*From the Luis Fabre Collection, Buenos Aires, Argentina.*

87—FRENCH GOLD AND TORTOISE-SHELL BOX *Eighteenth Century*

In the center of lid is a rectangular panel with gold border engraved with leaves and occupied by a miniature painting, on ivory, of four Amorini turning by a long bar a press with console brackets as base. In the distance are ruins.

*Height, 1¼ inches; length, 3½ inches; width, 2⅜ inches.*

*From the Luis Fabre Collection, Buenos Aires, Argentina.*

IVORIES FROM THE 15TH TO 18TH CENTURY

88—PAIR OF CHINESE IVORY CARVINGS

Figures of a Chinese mandarin and his wife seated on teakwood chairs. The mandarin wears a circular hat, pigtail, an embroidered robe and a long necklace. His wife, with her hair elaborately dressed, wears an embroidered robe and ear-rings and holds a fan in one hand. On oval bases.

*Height, 2¾ inches.*

89—FRENCH IVORY CARVING

*Eighteenth Century*

Figure of a child, in loose tunic, seated on a flaming heart, holding in one hand a cross and pressing the other to the breast.

*Height (of ivory), 3 inches.*

90—SPANISH IVORY CARVING

*Fifteenth Century*

Figure of a youthful St. John the Baptist in a checkered tunic, seated on a heart, resting his head on his right hand, the elbow of the right arm being supported by a gourd strapped around his waist; with the other hand he holds a lamb upon his knee. On a rocky mound of painted terra-cotta, of later date.

*Height, 5 inches.*

*From the Ricardo Zamborain Sale, November 26, 1918, Buenos Aires, Argentina. Catalogue No. 304.*

91—SWISS IVORY CARVING

*Seventeenth Century*

Rectangular-shaped panel. Carved, in high relief, with a subject of men on horseback and a wagon laden with wine barrels. In front are a boy and a dog.

*Height, 2¼ inches; width, 3¼ inches.*

*From the Ricardo Zamborain Sale, November 26, 1918, Buenos Aires, Argentina. Catalogue No. 306.*



## Afternoon Sale

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### 92—SWISS IVORY CARVING

*Seventeenth Century*

Circular shape. Pierced and carved with a standing figure of Christ, with hands crossed, being exhibited to the people by a Roman Centurion and a Jewish High Priest. The latter draws back the mantle.

*Diameter, 3 inches.*

*From the Ricardo Zamborain Sale, November 26, 1918, Buenos Aires, Argentina. Catalogue No. 280.*

### 93—FRENCH CARVED IVORY MEDALLION

*Seventeenth Century*

Oval shape. Carved, in high relief, with the figure of a Putto reclining on the banks of a stream in which swim two swans. At either side are trees with foliage and, in the distance, in low relief, a deer hunt and a setting sun.

*Length, 4 inches; width, 3¼ inches.*

*From the Ricardo Zamborain Sale, November 26, 1918, Buenos Aires, Argentina. Catalogue No. 305.*

### 94—SWISS CARVED IVORY

*Eighteenth Century*

Vase-shaped panel with molded border. Carved, in high relief, with a subject of "The Judgment of Solomon." King Solomon is seated on a canopied throne which stands on a stepped dais. Around him are seated the wise men and judges of Israël, before him a soldier holding aloft the child and, in the foreground, the real mother frantically appealing to the King with outstretched arms. In glazed mahogany frame.

*Height, 2 inches; width, 3 inches.*

*From the Ricardo Zamborain Sale, November 25, 1918, Buenos Aires, Argentina. Catalogue No. 37.*

### 95—SPANISH IVORY CARVING

*Fifteenth Century*

Figure of a child St. John the Baptist in a checkered tunic, seated on a heart and resting his head on his right hand, the elbow of the arm being supported by a gourd strapped around his waist; with the other hand he holds a lamb upon his knee, while another lamb stands upon his shoulder. On a rocky mound of ivory carved with plants and a fountain, below which are lambs, while in a grotto at the foot lies a child at full length reading from an open book. Oval base.

*Height, 9 inches.*

*From the Ricardo Zamborain Sale, November 26, 1918, Buenos Aires, Argentina. Catalogue No. 303.*

## *Afternoon Sale*

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96—NUREMBERG CARVED IVORY EWER *Eighteenth Century*

Pear-shaped body, cylindrical neck, shaped spout, molded stem and foot, and looped handle. Body carved, in high relief, with a subject of boy Bacchantes with a goat, a donkey, a mask and bunches of grapes, with two bands of scrolled fruits and flowers and with an arabesque of birds, escutcheons and floral rinceaux, the neck with a shaped escutcheon, the spout with leaves, the handle with scrolls, the figure of a Satyr playing the Pan pipes and a bearded mask, and the foot with bands of leaf molding and flutings.

*Height, 11 inches.*

*From the Ricardo Zamborain Sale, November 28, 1918, Buenos Aires, Argentina. Catalogue No. 405.*

97—ITALIAN CARVED IVORY GROUP *Seventeenth Century*

Circular shape. Carved with a subject of the "Nativity." In the center is seated the Virgin bending over the Christ Child, who lies at full length. At His foot kneels a shepherd. At the back is the wall of a house, with St. Joseph standing, a woman with a basket on her head, a cow, a donkey and a sheep. Above is a seated figure of God the Father rayed and flanked by clouds. In circular glazed box.

*Diameter, 4½ inches.*

*From the Ricardo Zamborain Sale, November 26, 1918, Buenos Aires, Argentina. Catalogue No. 393.*

98—SPANISH COLORED IVORY CARVING *Sixteenth Century*

Circular shape. Carved below as a scallop shell, the top with a flat surface carved, in high relief, with a subject of an altar, with a monstrance, flanked by the figures of saints, in arched niches. Above is a figure of the Virgin standing on a crescent and flanked by saints in niches.

*Diameter, 2¾ inches.*

*From the Ricardo Zamborain Sale, November 26, 1918, Buenos Aires, Argentina. Catalogue No. 277.*

99—SPANISH GILT AND COLORED IVORY FIGURE *Fifteenth Century*

Standing figure of the Virgin with long hair, gilded, in robe and mantle with colored and gilded borders. Standing on a crescent.

*Height, 7½ inches.*

*From the Ricardo Zamborain Sale, November 26, 1918, Buenos Aires, Argentina. Catalogue No. 302.*

100—SPANISH COLORED IVORY CARVING *Sixteenth Century*

Circular shape. Carved below as a scallop shell, the top, with a flat surface, carved, in high relief, with a subject of the Virgin wearing a large crown and with outstretched arms supporting a label held by two angels at either side. Flanking her are the figures of a Pope, a King and Saints, while above are figures of God the Father and Christ. Traces of color.

*Diameter, 2 $\frac{5}{8}$  inches.*

*From the Ricardo Zamborain Sale, November 26, 1918, Buenos Aires, Argentina. Catalogue No. 278.*

101—SPANISH GILT AND COLORED IVORY FIGURE *Fifteenth Century*

Standing figure of the Virgin with long colored hair, in loose robe and mantle with gold borders. On her left arm she supports an undraped figure of the Child Christ holding a globe in His left hand, and with the right raised in the act of benediction. She stands on a crescent and globe.

*Height, 8 inches.*

*From the Ricardo Zamborain Sale, November 26, 1918, Buenos Aires, Argentina. Catalogue No. 285.*

102—SPANISH COLORED IVORY FIGURE *Fifteenth Century*

Standing figure of the Virgin with ivory-colored hair, in robe and mantle, supporting, on her left arm, an undraped figure of the Child Christ holding a globe, while her right arm is outstretched. She stands on a crescent and globe.

*Height, 8 inches.*

*From the Ricardo Zamborain Sale, November 26, 1918, Buenos Aires, Argentina. Catalogue No. 303.*

103—FRENCH GILT AND COLORED IVORY FIGURE *Sixteenth Century*

Standing figure of the Virgin with banded hair, wearing a robe and a blue colored mantle. On her right arm she supports an undraped figure of the Child Christ. She stands on a gilded globe carved with clouds below.

*Height, 8 inches.*

*From the Ricardo Zamborain Sale, November 26, 1918, Buenos Aires, Argentina. Catalogue No. 299.*

104—VENETIAN IVORY TRIPTYCHAL FIGURE *Seventeenth Century*

Standing figure of St. Augustine. Clean-shaven face and long hair, wearing a bishop's mitre carved with Tudor roses and the Holy Trinity, a cope with embroidered border and a maniple over the left arm. In his right hand he holds the staff of an Episcopal crozier and in his left the model of a Gothic church with pointed-arch windows. The body is divided down the center and hinged at either side so as to form a triptych when opened. The center is surmounted by a crocketed arch and a circular medallion occupied by a figure of the Virgin and Child. Below is a panel carved, in high relief, with a scene of a Pope blessing a kneeling woman behind whom stand priests, one holding a processional cross. The wings are carved as trefoiled and crocketed pointed arch niches occupied by the figures of Saints in nun's robes, one holding an open book, the other a chalice. Oval base. (Base cracked.)

*Height, 15¾ inches.*

*From the Ricardo Zamborain Sale, November 26, 1918, Buenos Aires, Argentina. Catalogue No. 286.*

*(Illustrated)*

105—FRENCH IVORY TRIPTYCHAL FIGURE *Sixteenth Century*

Figure of the Virgin in loose robe and fringed mantle, crowned and holding an open book in one hand while the other is raised in the act of benediction. The body is divided down the center and hinged on either side so as to form a triptych when opened. The center is divided, horizontally, by arches into three sections. The uppermost one is carved with figures of God the Father and Christ flanked by saints and candlesticks, the center one with saints holding a Vesica Piscis-shaped medallion occupied by a figure and the lowermost with a scene of the Birth of the Virgin. The wings are divided horizontally into three sections, each carved with figures of saints and angels. (Crown of figure broken.)

*Height, 6½ inches.*

*From the Ricardo Zamborain Sale, November 26, 1918, Buenos Aires, Argentina. Catalogue No. 279.*





No. 104—VENETIAN IVORY TRIPTYCHAL FIGURE (*Seventeenth Century*)



106—ITALIAN CARVING

*Seventeenth Century*

Rectangular panel shaped as a segment of a circle. Carved with a subject of a Roman battle. In the foreground is a river with men on horses and foot swimming and fighting. In the background is an arm of the same river with men, on foot and horseback, engaged in combat on the banks. This carving contains thirty-seven figures, others in the distance, and seventeen horses. Mounted on velvet with a gold scrolled frame.

*Height,  $6\frac{1}{4}$  inches; lengths,  $17\frac{1}{2}$  and 16 inches.*

*From the Dormal Collection.*

*From the Ricardo Zamborain Sale, November 25, 1918, Buenos Aires, Argentina. Catalogue No. 27.*



107—ITALIAN IVORY CARVING

*Seventeenth Century*

Rectangular panel shaped as a segment of a circle. Carved with a subject of a battle between the Romans and the Persians. Roman soldiers in armor, their opponents in turbans and naked. In front are a chariot, with scythes on the hubs of the wheels, and an overturned chariot. In the rear is a general seated on a throne and in the distance buildings with flags flying. This carving contains thirty-three figures, with others in the background, and eight horses. Mounted on velvet with a gold scrolled frame.

*Height, 6¼ inches; lengths, 17½ and 16 inches.  
From the Dormal Collection.*

*From the Ricardo Zamborain Sale, November 25, 1918, Buenos Aires, Argentina. Catalogue No. 28.*

FRENCH, DUTCH, ITALIAN AND OTHER SILVER

108—FRENCH SILVER CREAM EWER *Eighteenth Century*

Pear-shaped fluted body, curved spout, and flat looped handle.  
Interior gilt.

*Height, 2¾ inches.*

*From the Francisco Seco Collection, Buenos Aires, Argentina.*

109—DUTCH SILVER TOY

Figure of a nude Putto standing between the handles of a wheelbarrow. Basket-shaped body, with Satyr's mask at end, scrolled shafts and handles ending in the hoofs of a goat.

*Height, 1½ inches; length, 3½ inches.*

*From the Francisco Seco Collection, Buenos Aires, Argentina.*

110—DUTCH SILVER GILT TOY

Shaped as an oval basket, with goat's head at one end, supported by the standing figure of a stork holding a baby in swaddling clothes in his beak, and four scrolled legs.

*Height, 2 inches; length, 3 inches.*

*From the Francisco Seco Collection, Buenos Aires, Argentina.*

111—ITALIAN SILVER BOWL *Eighteenth Century*

Oval bowl with ear handles, incurved stem and molded oval foot. Body repoussé with scrolled acanthus leaves, an oval escutcheon and a band of beads, foot repoussé with C-scrolls, scrolled acanthus leaves and bands of beads. Handles pierced and modeled with masks, fans, and half figures of Putti.

*Height, 3 inches; length, 9¼ inches.*

*Purchased from Jansen, July 29, 1918, Buenos Aires, Argentina.*

112—DUTCH SILVER SPOON *Eighteenth Century*

Oval bowl, flat and spirally twisted stem and handle modeled as the figure of a knight with sword and lance. Stem engraved with scrolls, and back of the bowl with the script initials, "T.W."

*Length, 7½ inches.*

*Purchased from Jansen, July 29, 1918, Buenos Aires, Argentina.*



113—AUSTRIAN SILVER BEAKER

*Eighteenth Century*

Curved spreading sides. Flat-chased in an arabesque pattern of rococo scrollings, diapers, Amorini, scrolled acanthus leaves, and eagle and an escutcheon occupied by a device. Maker's mark: "F.P.D."

*Height, 3 inches.*

*Purchased from Jansen, July 29, 1918, Buenos Aires, Argentina.*

114—FRENCH SILVER BEAKER

*Eighteenth Century*

Straight spreading sides, incurved stem, and molded circular foot, repoussé with band of gadroonings. Body engraved with an arabesque pattern of scrolled festoons and leaves.

*Height, 5 inches.*

*Purchased from Jansen, July 29, 1918, Buenos Aires, Argentina.*

115—FRENCH SILVER BEAKER

*Early Nineteenth Century*

Curved spreading sides, incurved stem and molded circular foot. Flat-chased, around the rim, with a band of leaves and rosettes, and around the body, with leaf festoons, floral sprays and clusters of grapes and vine leaves. Mark for year 1819.

*Height, 5¼ inches.*

*Purchased from Jansen, July 29, 1918, Buenos Aires, Argentina.*

116—PAIR OF FRENCH SILVER GILT BOWLS AND STANDS

*Eighteenth Century*

Dodecagonal coupe-shaped bowls with molded rims and feet, flat chased with scrolls and repoussés with fans. Tripod stands formed of three scrolled supports, decorated with flying Putti with floral festoons above and below and in the center a spirally twisted ring on which are seated figures of Putti. Scrolled feet. Feet of bowls engraved. "P.L. 1741." Maker's mark "E.T."

*Height of bowls, 1½ inches; diameter, 2¼ inches; height of stands, 4½ inches.*

*From the Francisco Seco Collection, Buenos Aires, Argentina.*

## *Afternoon Sale*

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### 117—JAPANESE SILVER EWER OF INLAID AND CARVED IVORY BY MITSUMASA

Pear-shaped ivory body, incurved cylindrical neck, fluted rim, incurved stem, oval silver enameled foot and looped handle. The body inlaid, in relief, with mother-of-pearl, and carved and stained to simulate coral and tortoise-shell, one side with a tasseled basket dependent from a tree, with blossoms, leaves and clusters of wistaria flowers, the other side with a pool of water, fish and a tree branch with peonies and wistaria flowers. Neck, rim and shoulders inlaid with floral pendants in relief and in mother-of-pearl and stem and foot with scrolled flowers. Dragon handle of silver chased and engraved. Signed: Mitsumasa.

*Height, 11 inches.*

*From the Ricardo Zamborain Sale, November 26, 1918, Buenos Aires, Argentina. Catalogue No. 399.*

## ITALIAN AND FRENCH BRONZES

### 118—ITALIAN IRON PAPERWEIGHT

Rectangular tablet with two bands of pointed leaves, and handle formed as a standing figure of Æsculapius, with bare shoulders and voluminous toga, leaning on a staff entwined with the symbolic serpent.

*Height, 3 inches; length, 3¾ inches; width, 2¾ inches.*

### 119—FRENCH BRONZE BELL

*Style of the Sixteenth Century*

Straight sloping sides, modeled with figures of men in combats, and scrolled medallion occupied by a bust portrait of a man; handle modeled as the head of an old woman with closely fitting coif and rim with inscription, in relief, "E HEMONY ME FECIT ANNO 1569."

*Height, 4 inches; diameter, 3¼ inches.*

*From the Francisco Seco Collection, Buenos Aires, Argentina.*

### 120—FRENCH BRONZE STATUETTE BY P. J. MÈNE

Figures of two greyhounds playing with a ball. One crouches down, the other is standing, and both wear collars. Oval base with molded sides. Signed: "P. J. Mène."

*Height, 6 inches; length, 8¼ inches.*

*From Georges Bernheim, Paris.*

*Witcomb Sale, Buenos Aires, April 15, 1919.*

121—FRENCH BRONZE STATUETTE BY MÈNE

Figure of a standing stag with branching antlers. Rectangular base with grass and leaves in relief and molded sides. Signed: "L. J. Mène."

*Height, 12¼ inches; length, 11¼ inches.*

*Note: P. J. Mène was a pupil of Barye.*

*From Georges Bernheim, Paris.*

*Witcomb Sale, Buenos Aires, April 15, 1919.*

122—FRENCH BRONZE STATUETTE BY P. J. MÈNE

Figure of a young stag with budding horns, erect with tongue showing. Behind him is a tree trunk. Rectangular base with rounded angles and grass in relief. Signed: "P. J. Mène."

*Height, 8½ inches; length, 9½ inches.*

*From Georges Bernheim, Paris.*

*Witcomb Sale, Buenos Aires, April 15, 1919.*

123—FRENCH BRONZE STATUETTE BY P. J. MÈNE

Figure of a stag with antlers, standing and browsing from a tree at his side. Rectangular base with rounded angles and with grass, branches and leaves in relief. Signed: "P. J. Mène."

*Height, 8½ inches; length, 9¼ inches.*

*From Georges Bernheim, Paris.*

*Witcomb Sale, Buenos Aires, April 15, 1919.*

124—FRENCH BRONZE STATUETTE BY P. J. MÈNE

Figure of a stag with antlers, standing and browsing from a tree at his side. Rectangular base with rounded angles and with grass, branches and leaves in relief. Signed: "P. J. Mène."

*Height, 14 inches; length, 14½ inches.*

*From Georges Bernheim, Paris.*

*Witcomb Sale, Buenos Aires, April 15, 1919.*

125—FRENCH BRONZE STATUETTE BY A. L. BARYE

Figure of a crouching panther lying at full length with curling tail, devouring a hare. Rocky base. Green patina. Signed: "BARBEDIEENNE" and "A. BARYE."

*Height, 4 inches; length, 11 inches.*

*Witcomb Sale, Buenos Aires, July 20, 1919.*

## *Afternoon Sale*

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### 126—FRENCH BRONZE STATUETTE BY A. L. BARYE

Figure of a standing stag with branching antlers and furry shoulders. Rectangular rocky base with rounded angles and molded sides. Signed: "BARYE." Rare.

*Height, 8 inches; length, 6 inches.*

*From Georges Bernheim, Paris.*

*Witcomb Sale, Buenos Aires, April 15, 1919.*

### 127—FRENCH BRONZE STATUETTE BY A. L. BARYE

Figure of a standing panther. Rectangular rocky base with molded sides. Signed: "BARYE 1840." Rare.

*From Georges Bernheim, Paris.*

*Witcomb Sale, Buenos Aires, April 15, 1919.*

### 128—PAIR OF MAMELUKE DAMASCENED COPPER VASES

Cylindrical bodies, with cylindrical spreading necks, molded stems and spreading carved circular feet. Chased and damascened with silver in a pattern of pointed rectangular panels, formed by strapwork, damascened with silver and occupied by a patterning of interlaced pointed-leaf scrolls and flowers also damascened in silver.

*Height, 23 inches.*

*From the Francisco Seco Collection, Buenos Aires, Argentina.*

## BROCADES AND SILKS

### 129—BOLIVIAN WOVEN TABLE COVER

Rectangular shape of two strips sewn together. Woven, by hand, on a crimson ground with horizontal bands having broad centers of broad bands of gold thread, bordered by narrow stripes of lines and leaves woven in silver thread and in silk.

*Height, 35 inches; length, 36 inches.*

### 130—BOLIVIAN WOVEN TABLE COVER

Rectangular shape. Woven, by hand, on a crimson ground with horizontal bands having centers of broad bands of gold thread bordered by narrow stripes woven in silver thread and silk.

*Height, 25¼ inches; length, 34 inches.*



131—TWO PIECES OF FRENCH SILK BROCADE. LOUIS XVI PERIOD  
OF THE 18TH CENTURY

Rectangular shape. Woven, on a blue ground, with bands of yellow bordered with blue and entwined with feathers having centers of floral sprays in blue. Between these are floral bouquets woven in colors with scrolled branches bearing berries, in white.

*Length (of each piece), 50 inches; width, 36 inches.*

132—ITALIAN SILK DAMASK STRIP

Rectangular shape. Yellow silk damask woven in a pattern of flowers and acanthus leaf scrolls.

*Length, 138 inches; width, 51 inches.*

133—FRENCH SILK DAMASK TABLE COVER

Rectangular shape. Crimson silk damask woven in a pattern of scrolls and flowers. Finished with silk fringe.

*Length, 54 inches; width, 37 inches.*

134—ITALIAN SILK DAMASK STRIP

Rectangular shape. Formed of two widths sewn together. Crimson silk damask, woven in a pattern of pointed oval medallions formed by scrolls and occupied by flowers.

*Length, 94 inches; width, 40 inches.*

135—ITALIAN SILK DAMASK STRIP

Rectangular shape. Formed of two widths sewn together. Crimson silk damask, woven in a pattern of pointed oval medallions formed by scrolls and occupied by flowers.

*Length, 93 inches; width, 40 inches.*

136—MECHLIN LACE BERTHA

Half oval shaped. Patterned on a ground of hexagonal net with large scrolls in needle-point surrounded by a border of scrollings with grounds of various brides.

*Height, 24 inches; length, 65 inches.*

## *Afternoon Sale*

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### 137—SPANISH EMBROIDERED SILK MANTILLA

Rectangular shape. Wine-colored silk embroidered, in wine-colored silk, with angle of scrolls and flowers and a border of floral scrolls. Finished with long netted silk fringe.

*Length (without fringe), 55 inches; width (without fringe), 55 inches.*

### 138—CHINESE MANDARIN'S EMBROIDERED SILK ROBE

Coat-shaped. Crimson silk, embroidered in blue and white silk, in satin stitch, with floral sprays and, in gold thread, with phoenix birds. Border of cream-colored silk embroidered, in silks of various colors, with figures, flowers, pavilions, with a band of leaf scrolls, and with a band of black satin. Lined with blue silk.

*Height, 36 inches; length, 93 inches.*

### 139—STRIP OF SPANISH PLAID-PATTERNED SILK

*Early Nineteenth Century*

Two strips sewn together of silk woven in a plaid pattern with a groundwork of broad bands of brown and white, with a checkered design formed by vertical and horizontal broad stripes of green patterned in black with Persian pear-shapes, and edged with a border of red patterned, in white, with floral sprays and by narrower vertical and horizontal stripes of black patterned, in red, with Persian pear-shapes. Lined with cotton cambric woven with an open mesh.

*Length, 4½ yards; width, 42 inches.*

## ORIENTAL AND EUROPEAN PORCELAINS

### 140—PERUVIAN POTTERY COLCHAQUI PRAYING CUP

Of great antiquity. Unglazed red pottery. Beaker-shaped with straight sides. Decorated, in black, with bands of hatched toothings. Rare collection piece.

*Height, 3 inches.*

*From the Ambrosetti Collection, Buenos Aires. Argentina.*

141—PERUVIAN POTTERY BOTTLE

Spherical body, modeled as an animal holding its face with both hands and with hind legs modeled in relief; fur modeled with dotted surface. Straight cylindrical spout.

*Height, 6½ inches.*

*From the Ambrosetti Collection, Buenos Aires, Argentina.*

142—HUACAN INCA POTTERY VASE

*Sixteenth Century*

Unglazed dark gray pottery partially fired to black. Rectangular body, spreading cylindrical neck and two looped handles, one shaped as a bird's neck and head. Body decorated, in high relief, with a band of five dumbbell-shaped figures. Neck decorated, in black, with vertical lines.

*Height, 7¼ inches.*

*From the Ambrosetti Collection, Buenos Aires, Argentina.*

143—KASHAN PERSIAN POTTERY LAMP AND STAND

*Seventeenth Century*

Pear-shaped stem, supporting a spreading straight-sided bowl, projecting spout-shaped wick-holder, looped flat handle and saucer-shaped stand. Invested with a blue glaze stopping short of the foot and decorated, in black, with bands of scrollings and interacements.

*Height, 7¾ inches.*

144—KASHAN PERSIAN POTTERY LAMP AND STAND

*Seventeenth Century*

Pear-shaped stem, supporting a spreading straight-sided bowl. Above are three cylindrical spouts with three flat looped handles between, and below, five projecting spout-shaped wick-holders with five flat looped handles between. Saucer-shaped stand. Invested with a blue glaze stopping short of the foot and decorated, in black, with leaves, scrolls and bands.

*Height, 9½ inches.*

*From the Lippman Collection, Paris.*

145—ASIA MINOR KUTAI PORCELAIN EGG

*Seventeenth Century*

Egg-shaped. Invested with a white glaze and decorated, in colors, with four ringed cherubim and floriated Greek crosses. Brass caps. Adapted from the Persian "Mosque Eggs."

*Length of porcelain, 3¾ inches; over all, 6 inches.*

*Purchased from Jansen, April 23, 1919, Buenos Aires, Argentina.*

## *Afternoon Sale*

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### 146—JAPANESE PORCELAIN ACTOR'S MASK

Old Satsuma porcelain. Shaped as a grotesque mask with open mouth and horns. Invested with a cream-colored glaze and decorated in green, blue, red and gold. Gold eyes.

*Height, 7½ inches.*

### 147—MEISSEN PORCELAIN SCENT BOTTLE

*Eighteenth Century*

Bottle formed of a scrolled pedestal with metal top. In front is the figure of a man in a blue coat, red vest, purple tights and green tricorne hat. Oval base. Mark: Crossed swords in blue.

*Height, 3 inches.*

*From the Dr. Rafael A. Bullrich Collection, Buenos Aires, Argentina.*

### 148—MEISSEN PORCELAIN FIGURE

*Eighteenth Century*

Figure of a youth playing a pipe and dressed in a red cloak lined with rose, and red knee-breeches; cloak and breeches dotted with gold. White stockings, red shoes and flat red cap with curling hair. Circular rustic base. Mark: Crossed swords in blue.

*Height, 4¼ inches.*

*From the Dr. Rafael A. Bullrich Collection, Buenos Aires, Argentina.*

### 149—MEISSEN PORCELAIN STATUETTE

*Eighteenth Century*

"The Gardener." Figure of a youth in flowered vest, rose-colored knee-breeches, black tricorne hat and bare legs and feet. Over his right shoulder, on a stick, he carries a basket of flowers, and in his left hand he carries another basket of flowers. Tree-trunk support and gold scrolled circular base, decorated, in relief, with leaves. Mark: Crossed swords in blue.

*Height, 5½ inches.*

*From the Jansen Collection, Buenos Aires, Argentina.*

### 150—MEISSEN PORCELAIN STATUETTE

*Eighteenth Century*

"The Fruit Seller." Figure of a youth in rose-colored coat, yellow vest trimmed with red, rose-colored knee-breeches, bare head, legs and feet. In his right hand he holds an apple and on his back a conical-shaped wicker basket of fruits. Tree-trunk support and gold scrolled circular base, decorated, in relief, with leaves. Mark: Crossed swords in blue.

*Height, 5½ inches.*

*From the Jansen Collection, Buenos Aires, Argentina.*



151—MEISSEN PORCELAIN STATUETTE *Eighteenth Century*

"The Fiddler." Standing figure of a man playing the violin. He is dressed in flowered green coat, a spotted vest, a loose sash, flowered white knee-breeches, white stockings, black shoes and tri-corne hat. On brown, gold scrolled, circular base. Mark: Crossed swords in blue.

*Height, 8 inches.*

*From the Jansen Collection, Buenos Aires, Argentina.*

152—MEISSEN PORCELAIN SUGAR CASTER *Eighteenth Century*

Pear-shaped body scrolled and fluted, high domed cover, pierced, with scrolls in relief and floral finial. Invested with a white glaze and decorated with gold scrolled medallions occupied by floral sprays in colors.

*Height, 6 inches.*

*From the Jansen Collection, Buenos Aires, Argentina.*

153—MEISSEN PORCELAIN PITCHER *Eighteenth Century*

Pear-shaped body with pointed spout and looped handle with leaf terminations. Invested with a white glaze and decorated, in colors, with groups of flowers and floral sprays. Mounted in silver gilt with a hinged domed cover with berry finials and rim pierced and repoussé with flowers. Mark on porcelain: Crossed swords and dot in blue. Mark on silver: Paris touch of the 18th Century. The porcelain mark is the Pre-Marcolini period of 1778.

*Height, 6¾ inches.*

*From the Miguel Ghiso Collection, Buenos Aires, Argentina.*

154—MEISSEN PORCELAIN BOWL, COVER AND SPOON *Eighteenth Century*

Oval quatrefoil-shaped bowl with curved sides, domed cover with lemon finial, spoon with oval bowl, flat stem and spreading handle. Invested with a white glaze and decorated, as to the bowl and cover, with floral festoons, Watteau figure subjects, insects and butterflies, and as to the spoon, with scrolls in raised gold and floral sprays in colors. (Spoon and cover repaired.)

*Height, 5½ inches; length, 7 inches; width, 6 inches.*



155—MEISSEN PORCELAIN BOX AND DOME COVER *Eighteenth Century*

Invested with a white glaze and decorated with bands of diapering and hatching in red, panels of white reserve occupied by semi-rosettes and leaves, in red and blue, and with bands of white scrolled in gold. Lid and body painted with Chinoiserie in red color and the body with scrolled medallions occupied by floral sprays in red and green. Marked with two swords and the letters "K.P.M."

*Height, 3 inches; length, 4¼ inches; width, 3¼ inches.*

"K. P. M." are the letters which distinguish the first period of the manufacture of Meissen (porcelain), and used only on those pieces made for the King's use. The piece in question was made when Johann Friedrich Böttger was apprenticed to Master Walther de Tschirnhaus and entered the private laboratory of the Elector of Saxony, Frederick August. Böttger discovered the red earth (terra-cotta) which he used in his stoneware and in making the white porcelain (kaolin) of Aue, near Schneeberg. As the Elector was a collector "emeritus" of Chinese and Japanese porcelains, attempts were made to copy this style in the manufacture of porcelain, as is proved by this piece. The methods used in manufacturing the porcelain were kept secret in every way possible, and the factory was closed inside of a fortress called "Albrechtsburg" at Meissen, and it was only in 1709 and 1710 that samples of this porcelain were shown to the public, at the Fair of Leipzig. Böttger died in 1719.

*From the Jansen Collection, Buenos Aires, Argentina.*

156—VIENNA PORCELAIN GROUP

*Eighteenth Century*

Figure of a bearded king wearing a crown, and undraped, save for a fold of drapery decorated in blue, seated under a tree with branches of foliage and extending his arms to a woman who also extends hers. She is dressed in a white flowered robe and pink mantle decorated with floral sprays. Below is seated a Putto. Rustic circular base scrolled with red and gold. Mark: Shield in blue.

*Height, 9½ inches.*

*From the Jansen Collection, Buenos Aires, Argentina.*

157—FRANKENTHAL PORCELAIN FIGURE

*Eighteenth Century*

"Hebe." Seated figure of a young woman in rose-colored robe figured, in gold, with floral medallions and lined with green. She has a diadem in her hair, bare feet, and holds a bowl in one hand, while the other rests on a fluted white and gold vase. Below her an undraped Putto is playing. Base formed as a shell-shaped tray with a green edge. Mark. Crowned monogram C.T. (Elector Carl Theodore; 1762-1800) in blue.

*Height, 6¾ inches.*

*From the Jansen Collection, Buenos Aires, Argentina.*

158—WALLENDORF PORCELAIN GROUP

Invested with a white glaze and undecorated. Group of a partridge and two of her chickens. At the back is a bocage with seven-petalled flowers in relief. Rectangular base. Manufacturer's model.

*Height, 3½ inches.*

*From the Enrique Felcher Collection, Buenos Aires, Argentina.*

159—WALLENDORF PORCELAIN GROUP

Invested with a white glaze and undecorated. Group of a partridge and two of her chickens. At the back is a branch of a tree trunk with pointed leaves and flowers. Quatrefoil base. Mark: Crossed staves in blue. Manufacturer's model.

*Height, 3 inches.*

*From the Enrique Felcher Collection, Buenos Aires, Argentina.*

## *Afternoon Sale*

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### 160—WALLENDORF PORCELAIN GROUP

Invested with a white glaze and undecorated. Group of a partridge and two of her chickens. At the back is a branch of a tree with pointed leaves and flowers. Quatrefoil base. Mark: Crossed staves in blue. Manufacturer's model.

*Height, 3 inches.*

*From the Enrique Felcher Collection, Buenos Aires, Argentina.*

### 161—WALLENDORF PORCELAIN GROUP

Invested with a white glaze and undecorated. Figure of a pheasant standing. At the back are rushes and flowers. Rectangular rocky base decorated, in relief, with flowers. Mark: Crossed staves, in blue. Manufacturer's model.

*Height, 3¼ inches.*

*From the Enrique Felcher Collection, Buenos Aires, Argentina.*

### 162—WALLENDORF PORCELAIN GROUP

Invested with a white glaze and undecorated. Figure of a standing pheasant. At the back are rushes and flowers. Rectangular rocky base with flowers in relief. Manufacturer's model.

*Height, 3¾ inches.*

*From the Enrique Felcher Collection, Buenos Aires, Argentina.*

### 163—WALLENDORF PORCELAIN GROUP

Invested with a white glaze. Figure of a hare standing on its hind legs, with ears erect, nibbling a leaf. At the back is a group of oak leaves. On rocky rectangular base. Manufacturer's model.

*Height, 4 inches.*

*From the Enrique Felcher Collection, Buenos Aires, Argentina.*

### 164—DOCCIA PORCELAIN STATUETTE

Invested with a white glaze. Figure of a young girl in square-cut bodice with banded puffed sleeves and two skirts. She holds outstretched, with both hands, the upper skirt. Rectangular base. Mark: Crowned N in blue. Made by Ginori.

*Height, 4¼ inches.*

*From the Enrique Felcher Collection, Buenos Aires, Argentina.*





165—WALLENDORF STATUETTE: "FORTUNE"

Invested with a white glaze and undecorated. Symbolic of a woman wearing a Minerva helmet and a Medusa decorated corselet, with flowing draperies and bare legs and feet. She extends her right hand with fruits, holds with her left a cornucopia containing fruits, and stands on a winged volute encircled, at the base, with cloud forms. Manufacturer's model.

*Height, 14 inches.*

*From the Enrique Felcher Collection, Buenos Aires, Argentina.*

166—DOCCIA PORCELAIN STATUETTE

Invested with a white glaze. Figure of an undraped child, kneeling with outstretched hands on the back of a tortoise. Rocky rectangular base. Mark: Crowned N in blue. Made by Ginori.

*Height, 6¾ inches.*

*From the Enrique Felcher Collection, Buenos Aires, Argentina.*

## *Afternoon Sale*

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### 167—CAPO-DI-MONTE PORCELAIN GROUP. MIDDLE 18TH CENTURY

Invested with a white glaze and undecorated. Figure of a huntsman. Square-cut coat, knee-breeches and long buttoned gaiters with a couteau-de-chasse belted around his waist. He bends forward, as though in chase of his quarry, with two hounds at his side, one with open mouth. Tree-trunk support. On oval rustic base (cracked). Mark: Lombardie N crowned, in blue. (Period of the patronage of Ferdinand IV, *circa* 1760.)

*Height, 13 inches; length, 14 inches.*

*From the Francisco Seco Collection, Buenos Aires, Argentina.*

### 168—JAPANESE CLOISONNÉ ENAMEL PLATE

Circular shape. The center patterned, on a red ground, with varicolored birds and branches of foliage with blossoms, the rim with a border of scrolls and diapers. Plain brass edge.

*Diameter, 11 inches.*

### 169—GRÈS FLAMBÉ STONEWARE VASE

Pear-shaped with incurved neck. Invested with a streaked gray glaze and with two pointed leaves, glazed in mottled green, at the neck. Signed: "LACHENOL."

*Height, 7½ inches.*

*From the Federico C. Müller Collection, Buenos Aires, Argentina.*

### 170—FRENCH GRÈS FLAMBÉ STONEWARE DISH

Circular shape. Gray stoneware, invested with a gray glaze bordered by a band of mottled yellow and buff-colored glaze. Signed: "Aug. Delaherche."

*Diameter, 11½ inches.*

*Note:* This plate was exhibited at the "Exposition d'Art Français. Barcelona, 1917."

*From the Miguel Ghiso Collection, Buenos Aires, Argentina.*

### 171—SPANISH PORCELAIN EWER

*Eighteenth Century*

Pear-shaped body, pointed spout and looped handle. Invested with a white glaze and decorated, in black and gold, as to the rims, with a border of scrolls, wings and festoons of cinquefoils, and as to the body, with a figure of a prince with crown and scepter seated on clouds. (Cracked.)

*Height, 4¼ inches.*

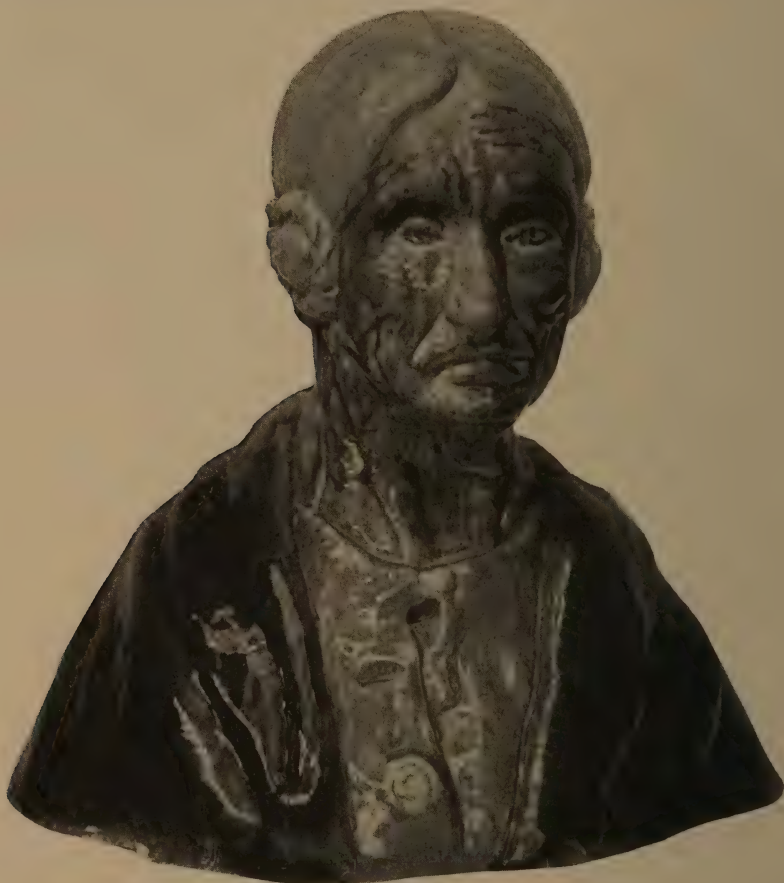
*From the Federico C. Müller Collection, Buenos Aires, Argentina.*



172—SPANISH TERRA-COTTA STATUETTE

Unglazed reddish terra-cotta. Standing figure of a Spanish girl with head inclined to one side and her arms akimbo. She wears a lace mantilla, a fringed shawl and pointed slippers. On circular base. Signed: "V. Valmitjana."

*Height, 16 inches.*



173—SPANISH TERRA-COTTA BUST BY DANIEL ZULOAGA

Bust portrait of an old woman. Red terra-cotta, enameled in various colors, the hair, dressed in circles over the ears, in white, the wrinkled face in flesh color, the dress in green with yellow buttons and the cloak in blue. Signed: "Daniel Zuloaga."

*Height, 10 inches.*

*Note:* Daniel Zuloaga is the uncle of the celebrated painter Ignacio Zuloaga and is an enthusiastic amateur potter, whose works are never reduplicated. So renowned is he as a portraitist that he has been offered large sums for modeling a portrait. These, even when proffered by his nephew, he always refuses, but for his own amusement he models such portraits as this of Señora Francisca, who has been in his service for thirty years.

*From the Federico C. Müller Collection, Buenos Aires, Argentina.*



- 174—SPANISH TERRA-COTTA ENAMELED PLATE BY DANIEL ZULOAGA  
Circular shape. Red terra-cotta, glazed in various colors and modeled, in low relief with emphasized outline, in a subject of "On the Road to Segovia." Two Spaniards conversing at the roadside, one with a brown dress and black hat mounted on a white donkey, the other in a black dress on a brown donkey. In the distance are the buildings of the city of Segovia. Blue sky and buff foreground. Signed: "Daniel Zuloaga."

*Diameter, 6½ inches.*

*From the Federico C. Müller Collection, Buenos Aires, Argentina.*

- 175—SPANISH TERRA-COTTA PLATE BY DANIEL ZULOAGA  
Circular shape. Red terra-cotta, glazed in various colors, and modeled, in low relief with emphasized outlines, in a subject of "The Market." A man in blue jacket, brown knee-breeches and black boots, offering a bunch of grapes to a woman in a black dress with a red hood. At their feet is a basket of grapes and in the distance buildings with arches and figures.

*Diameter, 6½ inches.*

*From the Federico C. Müller Collection, Buenos Aires, Argentina.*

- 176—PAIR OF STAFFORDSHIRE POTTERY GROUPS

*Eighteenth Century*

Figures of a sheep standing and suckling a lamb, and of a horned ram with lamb lying by its side. Glazed in white and decorated with red spots. On oval bases glazed in green and modeled with grass.

*Height, 4½ inches; length, 5 inches.*

*From the Federico C. Müller Collection, Buenos Aires, Argentina.*

- 177—ENGLISH PORCELAIN GROUP

*Eighteenth Century*

Figure of a dappled deer lying down. Invested with a white glaze and decorated, in brown, with dapplings. At the back is a bocage with green leaves and red flowers. On pointed oval base, decorated, in relief, with leaves and flowers.

*Height, 6 inches.*

*From the Comte R. Constant d'Yanville Collection, Paris.*

*From the Jansen Collection, Buenos Aires, Argentina.*

## *Afternoon Sale*

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### 178—PAIR OF CHANTILLY PORCELAIN BONBON DISHES

*Eighteenth Century*

Figures of a Chinese man and woman reclining and holding up yellow wicker-work baskets which form the bowls. Dressed in robes diapered with green volutes, quatrefoils and red rosettes, and skirts rosetted in blue. The woman has black hair, the man wears a brocaded cap.

*Height, 2½ inches; length, 3½ inches.*

*From the Llavallo Sale, May 14, 1918, Buenos Aires, Argentina. Catalogue No. 78.*

### 179—JACOB PETIT (FONTAINEBLEAU) PORCELAIN FIGURE

*Eighteenth Century*

Full-length figure of a youth dressed in a shaped vest of yellow with floral horizontal stripes in color, a white flowered coat, red and white vertically striped knee breeches, white stockings and black shoes. He has powdered hair and holds, in his left hand, a black tricorne hat supported under the arm, a basket of flowers. Consoled pedestal as support with rustic base, decorated, in relief, with flowers. Glaze flaked off in places.

*Height, 18 inches.*

*From the Dr. Rafael A. Bullrich Collection, Buenos Aires, Argentina.*

### 180—NIEDERVILLER HARD WHITE BISCUIT PORCELAIN FIGURE

*Eighteenth Century*

"The Cobbler." Figure of an old man, in knee breeches, vest and stocking cap with rolled-up shirt sleeves, seated on a three-legged stool in front of a cobbler's bench, with shoes and shoemaker's tools. In his hand, his elbow supported on his knee, he holds a shoe. Behind him is a wall with a rectangular sign and fold of drapery. On circular base modeled with cobblestones.

*Height, 19¼ inches*

*Note:* The porcelain groups of Niederviller under the Baron de Beyerlé (1768-1780), and especially those in biscuit, show the strength of the artistic staff of the establishment. This figure of the Cobbler is illustrated in Emile Bayard's "L'Art de Reconnaître la Céramique," at page 260.

*From the Jansen Collection, Buenos Aires, Argentina.*

181—NIEDERVILLER HARD WHITE BISCUIT PORCELAIN FIGURE

*Eighteenth Century*

"The Darner." Figure of an old woman, in close-fitting cambric cap and full skirt, seated in an armchair made out of a barrel with a screen at one side formed of a wooden hoop and hung with drapery. One arm is thrust through a stocking which she is darning with a needle held in the other hand. On her lap rest others. On circular base modeled with cobblestones.

*Height, 19½ inches.*

*From the Jansen Collection, Buenos Aires, Argentina.*

182—DELFT POTTERY PIPE HOLDER

*Eighteenth Century*

Modeled in the form of a sleigh with high voluted back and voluted front and rectangular cross seat. Invested with a white glaze and decorated, in colors, as to the sides with floral borders in the Chinese manner and scrolled medallions occupied by winter scenes with skaters and buildings, and as to the front, with the figure of a skater. Mark: Letters K:D:

*Height, 3¾ inches.*

*Note:* This mark (K. D.) was employed on Delft-ware manufactured in the factories of Jacob Kraane Pook and Gerrit Bruyn, at Utrecht. Albert Jacquemart: "History of the Ceramic Art." London, 1873, Fig. 118, p. 487 (M. 280).

*From the Jansen Collection, Buenos Aires, Argentina.*

183—VENETIAN PORCELAIN EAU SUCRIER SET AND TRAY

*Early Nineteenth Century*

Pear-shaped bottles with tapering fluted cylindrical necks, one with gadrooned stopper, octagonal sucrier, straight-sided goblet and polygonal tray. Invested with a white glaze and decorated, on rose-colored grounds, with bands of scrolled flowers and loops in gold, bands of rose-color scrolled in gold, broad bands of black with scrollings in raised gold and butterflies in colors, and bands of beadings in relief and in white. Set consists of two bottles, sucrier, goblet and tray.

*From the Count Antonio Devoto Collection, Buenos Aires, Argentina.*

## *Afternoon Sale*

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184—PARIS (RUE DE BONDY OR ANGOULÊME) PORCELAIN EGG-SERVER  
*Eighteenth Century*

Circular shape with straight sides and turned wooden handle. Invested with a white glaze and decorated, in colors, with floral sprays and a gold edge.

*Height, 1½ inches; diameter, 3 inches.*

*Note:* Owing to its patron, the Duc d'Angoulême, the porcelain made at the factory in the Rue de Bondy is often referred to as Angoulême porcelain.

*From the Jansen Collection, Buenos Aires, Argentina.*

185—PARIS (COMTE D'ARTOIS) PORCELAIN EWER AND BASIN  
*Eighteenth Century*

Ewer with pear-shaped body, incurved neck, shaped spout, molded stem, circular foot and looped handle. Shuttle-shaped basin with flat rim. Invested with a white glaze and decorated, in gold and colors, with upright bands of scrolls, vases and floral festoons, broad horizontal bands of flowers on a gray ground, volutes, diapers and bead festoons and with oval medallions occupied by paintings in sepia of trophies and views of sea-ports and ruins. The bottom of the basin with a diamond-shaped acanthus-leaf medallion.

*Height of ewer, 10 inches; of basin, 3½ inches; length of basin, 13 inches; width, 9 inches.*

*From the Jansen Collection, Buenos Aires, Argentina.*

186—PARIS (RUE DE BONDY OR ANGOULÊME) PORCELAIN JARDINIÈRE  
*Eighteenth Century*

Curved spreading sides. Invested with a white glaze and decorated, as to the exterior, with a twisted ribbon in pink, flowers in colors and a gold line, and as to the interior, with a band of flowers and leaves in colors. Silver gilt fluted rim and holder pierced and repoussé in a pattern of interlaced ovals, acanthus-leaf scrolls and a fluted border. Paris touch.

*Height, 5½ inches; diameter, 6½ inches.*

*From the Llavallol Sale, March 14, 1918, Buenos Aires, Argentina. Catalogue No. 95.*



187—PARIS (RUE DE BONDY OR ANGOULÊME) PORCELAIN VASE AND COVER *Eighteenth Century*

Straight spreading sides with ring handles in relief, incurved foot, inclined rim and domed cover with ball finial. Invested with a white glaze and decorated, in colors, with floral sprays, gold bands and a leaf border. Mark: Monogram "A.G." in red. (Dihl and Guerard, 1780-1800.)

*Height, 6 inches.*

*From the Jansen Collection, Buenos Aires, Argentina.*

188—CLIGNANCOURT PORCELAIN COFFEE SET *Eighteenth Century*

Tapering straight-sided coffee-pot, pear-shaped cream ewer with flat looped handles and curved spouts, coupe-shaped sucrier with domed cover and ball finial, cup with handles, and tray with scalloped rim. Invested with a white glaze and decorated, in colors, with bands of corn-flowers (bluets) and, in gold, with leaf bands and lines. Set consists of coffee-pot, cream ewer, sucrier, cup and tray. Mark: Crowned "M," in red. (Monsieur, Comte de Provence, afterwards Louis XVIII.)

*From the Jansen Collection, Buenos Aires, Argentina.*

189—BORDEAUX PORCELAIN BOWL, COVER AND STAND *Eighteenth Century*

Coupe-shaped bowl with twisted looped handles, domed cover with looped finial handle having leaf terminations, stand with scalloped flat rim. Invested with a white glaze and decorated, in colors, as to the bowl and cover, with floral festoons and meander borders and loop and trefoil borders of gold, and as to the stand, with a floral spray in colors.

*Height, 5 inches; diameter, 9 inches.*

*From the Jansen Collection, Buenos Aires, Argentina.*

190—FRENCH BOISSETTE-PRÈS-MELUN PORCELAIN CACHE-POT OR CANDLE SHADE *Eighteenth Century*

Tapering cylindrical shape with molded rim and projecting masked leaf handle and with shaped opening in side. Invested with a white glaze and decorated, in gold, with bands of beads and borders. Mark: Script B. in blue. (Circa 1778.)

*Height, 6 inches.*

*From the Jansen Collection, Buenos Aires, Argentina.*

## *Afternoon Sale*

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### 191—PAIR OF ST. CLOUD FAIENCE COVERED CUPS

*Early Eighteenth Century*

Straight sides, with flat and reeded looped handles and domed covers with ball finials. Invested with a cream-colored glaze and undecorated.

*Height, 4 inches.*

*From the Miguel Ghiso Collection, Buenos Aires, Argentina.*

### 192—ST. CLOUD FAIENCE SWEETMEAT DISH AND COVER

*Early Eighteenth Century*

Oval shape with scalloped rim and domed cover with peach finial. Interior divided into compartments. Invested with a cream-colored glaze and decorated, in relief, with ribbings and groups of flowers.

*Height, 2½ inches; length, 5 inches; width, 3½ inches.*

*From the Miguel Ghiso Collection, Buenos Aires, Argentina.*

### 193—ROUEN FAIENCE JARDINIÈRE

*Eighteenth Century*

Straight sides, molded rim and projecting ear handles. Red faience, invested with a white glaze and decorated, in green, red, yellow and blues, with a quatrefoil diaper and rococo scrolls, fringed drapery festoons, trefoils, semi-rosettes, leaf borders and flowers. (Chipped.)

*Height, 6½ inches; diameter, 8 inches.*

*From the Jansen Collection, Buenos Aires, Argentina.*

### 194—SÈVRES PORCELAIN CUP AND SAUCER

*Nineteenth Century*

Cup with straight sides and bamboo looped handle, decorated with a band of an outer envelope pierced with a hexagonal honeycomb pattern modeled with circular rosettes and decorated in gold. Saucer with flat rim pierced with a hexagonal honeycomb pattern to match that of the cup and decorated, as to the center, with a cipher monogram "M.A." in gold. Mark: Date of 1884 and "R.F." in red.

*From the Llavallol Sale, May 13, 1918, Buenos Aires, Argentina. Catalogue No. 46.*

195—RHODIAN POTTERY PLATE

*Sixteenth Century*

Circular shape with flat rim. Invested with a white glaze and decorated, in colored enamels, as to the center, with scrolled roses, hyacinths, blue-bells and leaves in red, purple, blue and green, and as to the rim, with whorls in black and panels of white reserve. Exterior patterned, in blue, with fleurettes and volutes.

*Diameter, 12¼ inches.*

*From the Jansen Collection, Buenos Aires, Argentina.*

196—ITALIAN CASTELLI MAJOLICA PLAQUE

*Early Eighteenth Century*

Rectangular shape. Painted with a subject of a landscape with classic ruins, trees, a fortress, a river and distant hills. Blue sky with white clouds.

*Height, 8½ inches; width, 12 inches.*

*From the Jansen Collection, Buenos Aires, Argentina.*

197—THREE MOUSTIERS FAIENCE PLATES

*Eighteenth Century*

Two eighteenth century and one modern. Circular shape with curved rims and scalloped edges. Invested with a cream-colored glaze and decorated, in colors, as to those of the eighteenth century, with grotesques after Callot consisting of floral sprays and figures of men standing on leaves, and as to the reproduction, with bands of blue and red and decorations similar to the others.

*Diameters, 9½ and 9 inches.*

*From the Jansen Collection, Buenos Aires, Argentina.*

198—ITALIAN CASTELLI MAJOLICA PLAQUE

*Early Eighteenth Century*

Rectangular shape. Painted with a subject of a landscape with classic ruins, trees, a fortress, a river and distant hills. Blue sky with white clouds.

*Height, 8½ inches; width, 12 inches.*

*From the Jansen Collection, Buenos Aires, Argentina.*

## *Afternoon Sale*

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### 199—DELFT POTTERY DEEP DISH

*Seventeenth Century*

Circular shape with curved rim. Invested with a white glaze and decorated, as to the center, with flowers, leaves, rocks and a diaper of roundels, in yellow, purple, green and blue, surrounded by a border of dots and leaves in green, blue and yellow, and as to the rim, with scrolls, alternately blue and brown having between them conventional floral sprays in blue, green and brown.

*Diameter, 12 inches.*

*From the Jansen Collection, Buenos Aires, Argentina.*

### 200—DELFT POTTERY PLATE

*Early Eighteenth Century*

Circular shape with flat rim. Invested with a white glaze and decorated, on a ground of mottled dark green, with a central rectangle of light blue and white reserve enclosing a quatrefoil of leaves and trefoiled flowers, with branches of dark blue, with four heart-shaped medallions of white reserve occupied by flowers and branches in red and blue, and with pine cones of white reserve with markings in red. The exterior with roundels in blue. Mark: A symbol in blue. (Repaired.)

*Diameter, 13 inches.*

*From the Jansen Collection, Buenos Aires, Argentina.*

### 201—GUBBIO MAJOLICA DEEP DISH

*Early Seventeenth Century*

Circular shape with curved rim. Dark brown majolica. Invested, as to the front, with a crackled yellow glaze and decorated, as to the center, in green and red and brown with the sacred monogram "I.H.S.," a cross and acanthus leaves, and as to the rim, with a border of blue leaves and yellow flowers. Back unglazed. (Chipped.)

*Diameter, 11½ inches.*

*Note:* The dish was commanded by a religious order. The monogram I. H. S. (Iesus Hominum Salvator) is part of the insignia of the Society of Jesus.

*From the Enrique Felcher Collection, Buenos Aires, Argentina.*



202—ROUEN FAIENCE DEEP DISH

*Early Eighteenth Century*

Circular shape with fluted sides and scalloped edge. Invested with a white glaze and decorated, in red, green and blue, as to the center, with a Chinoiserie of two Chinese pavilions, a bridge, a diapered railing, water, fleurettes and scrolled flowers and leaves, and as to the rim, with a diamond diaper with semi-rosettes and panels of white reserve occupied by floral sprays. The exterior with scrolled branches of flowers and leaves in red and blue. Mark: "G. 3" in blue. (Jean Guilliband. Rue tous Vents. 1720.)

*Diameter, 12¾ inches.*

*From the Miguel Ghiso Collection, Buenos Aires, Argentina.*

203—SPANISH ALCORA FAIENCE DISH

*Seventeenth Century*

Rectangular shape with curved and shaped rim. Invested with a white glaze and decorated, in relief and colors, as to the center, with a figure of Time with scythe, hour glass, blue wings, brown beard and hair with a brown background, as to the rim, with the sun, moon and stars, in yellow, and as to the corners, with scrolled flowers and leaves, in green, brown and blue. (Chipped.)

*Length, 19¼ inches; width, 15½ inches.*

*From the Giralt Collection, Buenos Aires, Argentina.*

204—FRENCH FAIENCE DISH IN THE STYLE OF BERNARD PALISSY

Circular shape. Modeled with a snake, in brown, lizards in green and yellow, one hiding its head, the other with head erect, a winged beetle in green and brown and a background of modeled grass and moss glazed in shades of green. Exterior invested with a tortoise-shell glaze of brown and yellow.

*Diameter, 11½ inches.*

SPANISH AND PORTUGUESE SILVER

205—SPANISH SILVER PLATE

*Eighteenth Century*

Circular shape. Center repoussé with a circular beaded medallion occupied by the head of a young woman inscribed "D. Barbara de Braganza," with a dotted background, inner border repoussé with voluted scrolls and rim repoussé with flowers and leaves. Mark: Barcelona hall mark and mark of Antonio Lopez, a silversmith of Leon (1732).

*Diameter, 13¾ inches.*

*From the Pastor Frias Sale, June 25, 1919, Buenos Aires, Argentina.*

206—SPANISH SILVER PLATE

*Eighteenth Century*

Circular shape. Repoussé, as to the center, with a subject of a general in a cocked hat on horseback, saluting a soldier in the uniform of a Polish Hussar, also on horseback, with the muzzle of a cannon at one side, and as to the rim, with scrolled acanthus leaves. Gaufered edge. Mark: Barcelona hall-mark and mark of Antonio Lopez of Leon (1732).

*Diameter, 13 inches.*

*From the Pastor Frias Sale, June 25, 1919, Buenos Aires, Argentina.*

207—POLISH SILVER DISH

*Eighteenth Century*

Oval shape, with curved rim. Center repoussé with subject of the relief of Vienna from the Turks by Jan Sobieski (John III of Poland) in 1683. Overthrown figure of Turks in turbans with victorious Poles on horseback. Rim repoussé with fruits and scrolled leaves. Gaufered edge. Marks: Warsaw mark: Polish Eagle.

*Length, 16½ inches; width, 13½ inches.*

*From the Pastor Frias Sale, June 25, 1919, Buenos Aires, Argentina.*

208—PORTUGUESE SILVER DISH

*Eighteenth Century*

Oval shape with curved rim. Center repoussé with subject of the Battle of Zama between Scipio Africanus and Hannibal (202 B.C.), with Roman soldiers on horseback, Carthaginians overthrown and, in the foreground, a camel on its side. Rim repoussé with scrolled acanthus leaves, cornucopiæ of fruit and scrolled rectangular medallions. Gaufered edge.

*Length, 26½ inches; width, 15¾ inches.*

*From the Pastor Frias Sale, June 25, 1919, Buenos Aires, Argentina.*

[For information regarding the numbers marked with a ★,  
please see introductory article]



★209—FRENCH MINIATURE ON IVORY. PORTRAIT OF MARIE ANTOINETTE BY MADAME LE BRUN (1755-1842)

*Eighteenth Century*

Oval shape. Full-face view of Queen Marie Antoinette, with hazel-colored eyes and powdered hair. She wears a white lace bertha and a light purplish gray dress with epauletted shoulders, and at her bosom is a flower. Blue background. In gold frame, with back of silver pierced and chased in a pattern of diamond trellising surrounding a basket of flowers and a looped ribbon. Signed "VIGÉE LE BRUN 1781."

*Length, 2 inches; width, 1½ inches.*

*Note:* Madame Le Brun, née Vigée, painted her first portrait of Marie Antoinette in 1779. After that she painted the Queen, with whom she was on terms of great intimacy, no fewer than twenty-five times. After the Revolution in 1789, she visited Italy, Austria, Russia, England and Switzerland, but finally returned to Paris.

Mme. Vigée Le Brun painted only a dozen miniatures, one of which is in the collection of the Baroness E. de Rothschild, two at the Ermitage Museum (Petrograd), and the one here mentioned. The others cannot be located.

*From the Matias Errazuriz Collection, Buenos Aires, Argentina.*

★210—FRENCH HISTORICAL GOLD MARIE ANTOINETTE WATCH

*Eighteenth Century*

Gold case with a border, surrounding the face, of green leaves and red dots in translucent enamels, the back enameled in Marie Antoinette's favorite color of blue surrounded by a similar border to the front and with a central rosette of green and red and yellow enamels. White dial, inscribed "Lepine. Invent. et fecit," Interior engraved with three fleurs-de-lys and with directions for winding "à droite," signed "Lepine, H'ger du Roy, à Paris." Gold key, of later date, shaped as a fleur-de-lys. In going order and repeats the hours and quarters.

*Diameter, 2 inches.*

*Note:* This watch is of peculiar interest. It was made, in 1787, by Lepine, the celebrated watchmaker, to the order of Queen Marie Antoinette, who intended to present it to the Princesse de Lamballe, the superintendent of her household, who subsequently shared her imprisonment in the Temple. It is accompanied by three documents which fully establish its authenticity. The first, which is signed by M. R. Gouget Desfontaines, describes the watch in detail and refers to the numbers of years during which it has been in the possession of his family. The second is signed by the maker of the watch, Jean Antoine Lepine. It gives the number of the watch and states that it was made for the Queen, Marie Antoinette, in the year 1787. The third is signed by the Commissioner of the Police of the Quarter and attests to the signature of Lepine on the second document. A full account of Jean Antoine Lepine is to be found in "Old Clocks and Watches," by F. J. Britten, 1911, on page 700.

*From the Miguel Ghiso Collection, Buenos Aires, Argentina.*

*(Illustrated)*





★No. 210—FRENCH HISTORICAL GOLD MARIE ANTOINETTE  
WATCH (*Eighteenth Century*)

★211—FRENCH FAN

*Eighteenth Century*

Ivory sticks, pierced, and carved, gilded and silvered, with diapers, rosettes, and figures of children. Ivory guards, carved and gilded with scrolls, diapers, figures of Putti playing lutes and Amorini. Mount, with obverse of vellum and reverse of silk, painted, in the center, with a scrolled medallion occupied by a *Scène Galante* in the Watteau manner of two couples in eighteenth century costumes, two standing and two seated with two doves at the back, surrounded by a spangled border and with oval medallions painted with trophies flanked by the figures of two Amorini with garlands of flowers; above are a quiver and bow, a bird cage and festoons of spangles and drapery, tied with bowed ribbons, and two oval medallions bordered by spangled scrolls and occupied, one by a painting of a woman in a blue dress holding a bird-cage, and one by a child in a blue bodice and red skirt with a bird on her finger. The faces in these paintings are on ivory applied to the mount.

*Length, 11 inches.*

*From the Dr. R. Bullrich Collection, Buenos Aires, Argentina.*

*(Illustrated)*

★212—SÈVRES PORCELAIN FIGURE

Invested with a white glaze. Figure of a Cupid with pointed hood and rope girdle to which is attached a quiver with arrows. Tapering cylindrical pedestal support, decorated, in relief, with dots. Circular base. Signed: "Le Riche."

*Height, 12 inches.*

*From the Enrique Felcher Collection, Buenos Aires, Argentina.*

*(Illustrated)*



★212



★211

★213—SÈVRES SOFT PASTE PORCELAIN TEA-SET

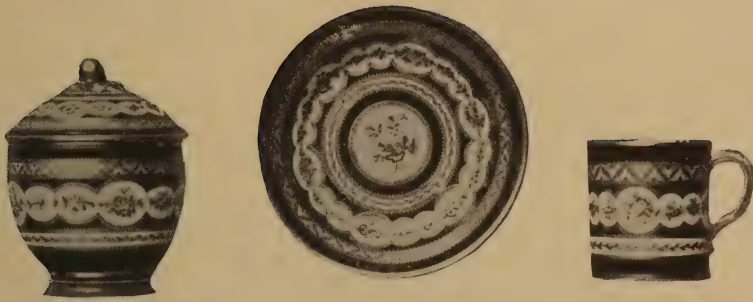
*Eighteenth Century*

Barrel-shaped teapot with straight spout, looped handle and domed cover with peach finial, pear-shaped cream ewer with curved spout and looped handle, coupe-shaped sucrier with domed cover and peach finials, straight-sided cup with looped handle and circular tray with scalloped rim, incurved stem and spreading circular foot. Invested with a white glaze and decorated, on a *bleu-du-roi* ground with bands of raised gold leaves, and bouquets of flowers and floral borders, in colors on scalloped bands of white reserve. Set consists of teapot, cream ewer, sucrier, cup and saucer and tray. Absolutely perfect and undamaged. Marks: Cyphers of Tandart, Painter of flowers, and of Chavaux Père, Gilder, and crossed L's, all in blue. This set probably was made before 1760 (Tandart, 1756-1760.)

*The most important piece from the Jansen Collection, Buenos Aires, Argentina.*

(*Illustrated*)





★No. 213—SÈVRES SOFT PASTE PORCELAIN TEA-SET (*Eighteenth Century*)

★214—VENETIAN GLASS NEF

*Sixteenth Century*

Clear white blown glass. Wine jug blown in the shape of a Nef, or ship, with shaped, incurved body having fluted sides decorated, in relief, with rosettes and masks, projecting cylindrical spout and voluted, flat looped handle with pear-shaped thumbpiece, on incurved cylindrical stem with gadrooned knop and spreading circular foot. At stem two tall incurved masts of glass filaments, fashioned in a diamond trellis pattern, with twisted trumpet-shaped corrugated shell as finial. At bows a lower erection similarly formed.

*Height, 12½ inches.*

*Note:* That the Venetians, essentially a maritime community, as the annual ceremony of the wedding of the Adriatic by their Doge and their reliance upon ships for their commercial prosperity go to prove, should have made them an integral part of all their decorative schemes is not surprising. The Nef, generally in silver and very seldom in glass, appeared at their banquets as well as at those of other nations, as is shown in Hans von Scheweichen's account of a banquet in Augsburg at the house of Max Frugger in 1575 (Robert Smith, p. 75). Glass Nefs were so rare that the only examples on public view in Europe are those in the British and the Berlin Museums. In the making of pieces such as this, extraordinary manual dexterity was demanded of the glass blower.

*From the collection of Ricardo Zamborain, dispersed at Buenos Aires, November 28, 1918. Señor Zamborain bought it seventy years ago in Berlin.*

*(Illustrated)*

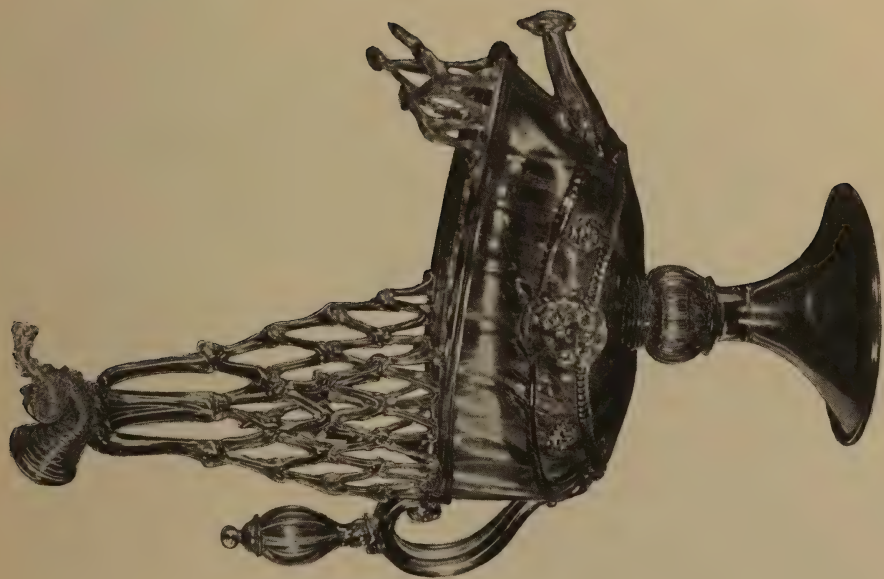
★215—SILVER GILT ROCK CRYSTAL AND ENAMEL NEF

*Eighteenth Century*

Shell-shaped bowl and baluster-shaped stem of rock crystal, with rim of silver gilt, rock crystal domed oval foot and gilt and enameled handle shaped as a dragon with outstretched wings. Stem mounted with horizontal enameled band and knop set with tourmalines, foot decorated with floral panels of translucent green enamel, and set with tourmalines, and handle with wings enameled with translucent green and opaque white enamel and set with rubies.

*Height, 8½ inches.*

*(Illustrated)*



★214



★215

★216—VIENNA SILVER GILT, ROCK CRYSTAL AND ENAMEL EWER AND  
STAND *Late Eighteenth Century*

Octagonal spreading straight-sided ewer with incurved neck, bowl-shaped rim, looped handles and octagonal foot. Body, formed of beveled panels of rock crystal intaglio-engraved with scrolled and voluted acanthus leaves and birds with horizontal bands of white enamel scrolled with gold and floral pendants in relief enameled in colors and set with precious stones, bowl of rim decorated with translucent and opaque enamels in a pattern of masks, volutes and fruits, foot with panels of rock crystal, horizontal bands of white enamel scrolled with gold and with quatrefoils and volutes, in colored opaque enamels. Octagonal stand with center of beveled rock crystal, intaglio-engraved with scrolled acanthus leaves, birds and baskets of fruits, floral festoons and ribbons, winged sphinxes with scrolled and voluted terminations, masks and C-scrolls. Rim of panels of rock crystal bordered with bands of white enamel scrolled with gold and with scalloped and toothed edge of silver gilt. Vienna hall mark. Stand in blind tooled leather box.

*Height of ewer, 10¼ inches; diameter of stand, 9½ inches.*

*(Illustrated)*





★No. 216—VIENNA SILVER GILT, ROCK CRYSTAL AND ENAMEL  
EWER AND STAND (*Late Eighteenth Century*)

★217—PAIR OF SPANISH SILVER DISHES

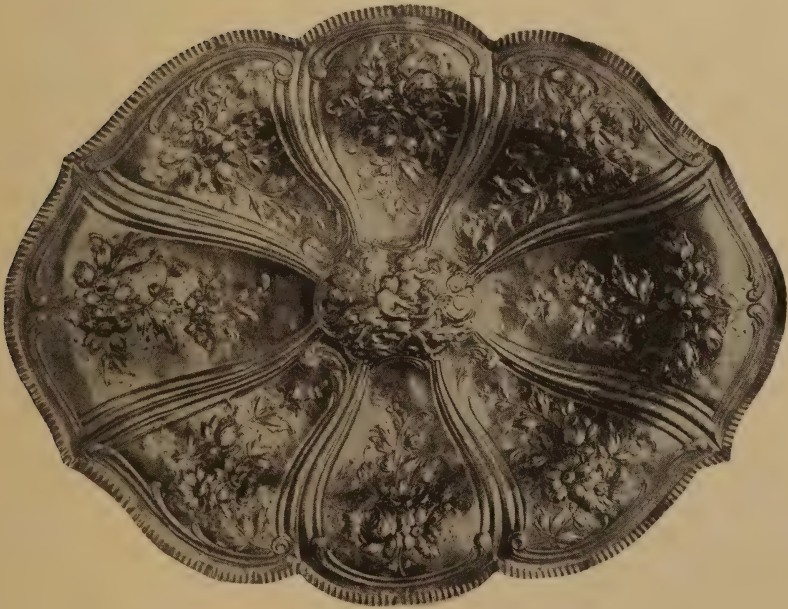
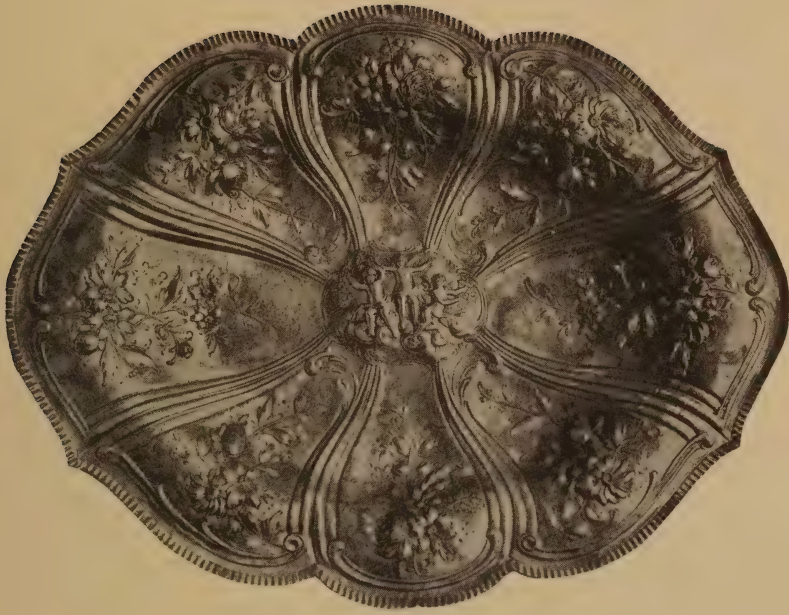
*Eighteenth Century*

Oval shape with curved rim. Centers repoussés with oval medallions of classic female figures, surrounded by eight radiating curved ribbings between which are bouquets of flowers and leaves. Gauffered edges. Maker's mark, "Munoz" (1772), (mistakenly given by Rosenberg as a Spanish town).

*Length, 27½ inches; width, 21¾ inches.*

*From the Ricardo Zamborain Sale, Buenos Aires, Argentina.*

*(Illustrated)*



★No. 217—PAIR OF SPANISH SILVER DISHES  
(*Eighteenth Century*)

★218—COLOGNE CARVED IVORY DISH

*Eighteenth Century*

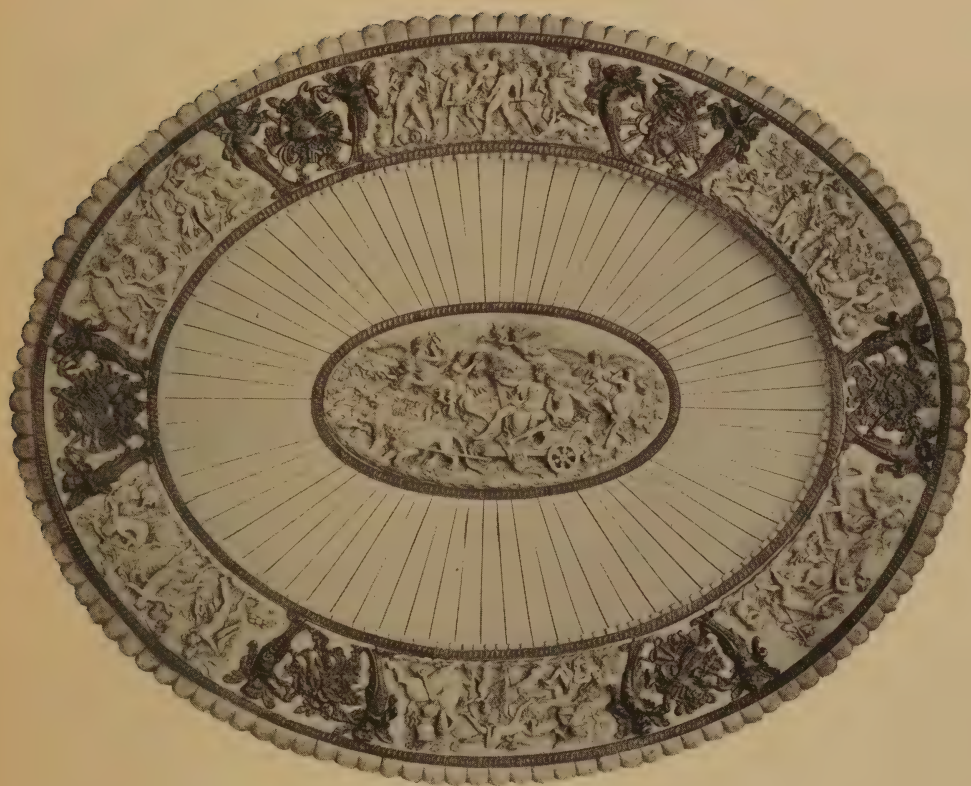
Oval shape with curved rim. In the center is an oval medallion carved, in high relief, with a Triumph of Bacchus. The God, with Ariadne at his side, is seated in a car drawn by four panthers; above is the Genius of Music with a lyre in her hands, and behind him a winged angel is leading a nude woman by the hand. This carving contains nine figures and four leopards, and from it radiate to the rim flat tapering ribs of ivory. The rim is decorated with six panels of ivory carved with Bacchanalian scenes including figures of Silenus, Centaurs, Satyrs and Nymphs. These panels contain over forty-three figures. They are separated by applied scrolls of silver, repoussé and chased with musical and other trophies flanked by half-figures of Amorini with scrolled terminations. Edge of rim carved with two bands of ornament. Very rare collection piece.

*Length, 28 $\frac{1}{4}$  inches; width, 23 $\frac{1}{2}$  inches.*

*From the Ricardo Zamborain Sale, November 29, 1918, Buenos Aires, Argentina. Catalogue No. 715.*

*(Illustrated)*





★No. 218—COLOGNE CARVED IVORY DISH  
(*Eighteenth Century*)

★219—PALISSY WARE DISH

*Sixteenth Century*

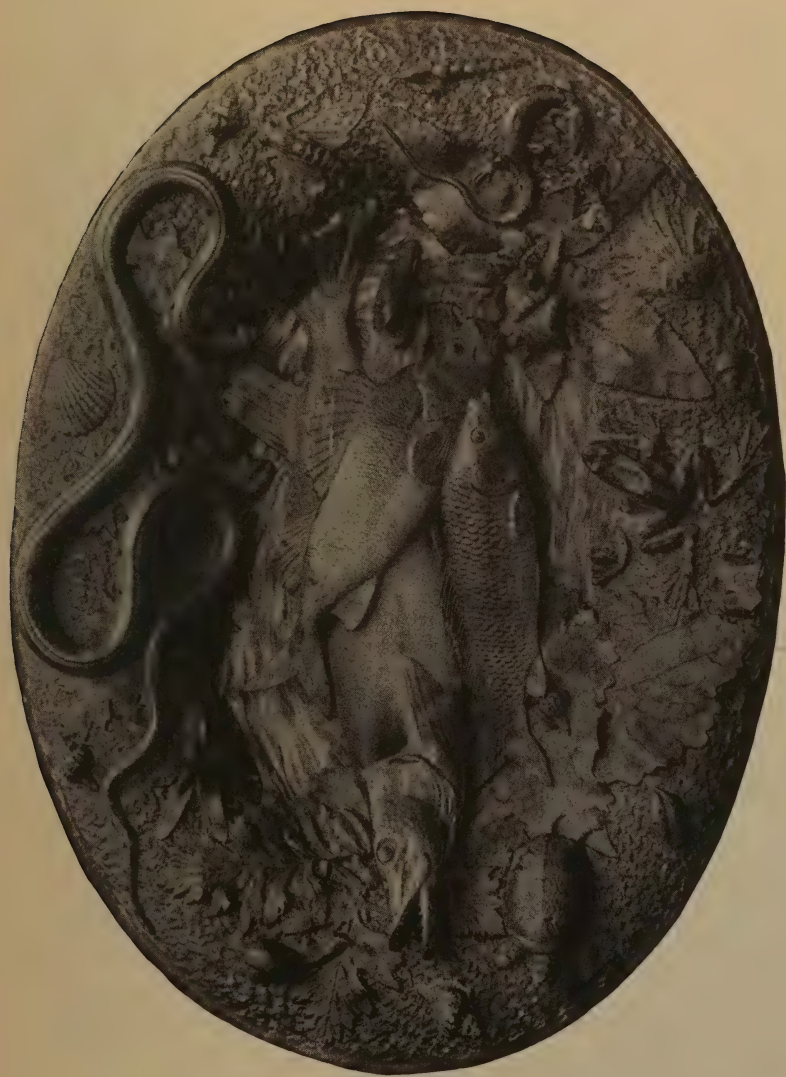
Oval shape with curved rim and spreading oval foot pierced for suspension. Modeled, in the center, with three fish, lying overlapped, one a pike, one a dace and one a trout; the background is of water and beside them is an open mussel. On the rim is a spotted snake in light and dark shades of brown, a tortoise, a frog in green, a lizard, a dragon-fly, moths, shells and green and autumn tinted leaves. All on an irregularly modeled ground of browns. The exterior is invested with a tortoise-shell glaze of brown and yellow. In front is an escutcheon-shaped tablet incised with the script monogram, "AB."

*Length, 27 inches; width, 19¾ inches.*

*Note:* Bernard Palissy, the enthusiastic potter of the sixteenth century, seems rarely to have signed his "Rustiques Figulines," as he called his works of this class. The dish modeled after the pewter plaque by François Briot he signed with Briot's monogram, "F. B."; other dishes he signed with the royal fleur-de-lis and one important piece bears the initials "V. A. B. C." Palissy also marked his dishes with the double "BB." Being extremely honest, he often used the initials of the person who inspired him when affixing his signature. The initials appended to the dish here catalogued may, from their prominence, refer to the person for whom it was made.

*From the Ricardo Zamborain Sale, Buenos Aires, Argentina.*

*(Illustrated)*



★No. 219—PALISSY WARE DISH (*Sixteenth Century*)



★220—FRENCH IVORY CARVING

*Seventeenth Century*

An Entombment. In the center is a rectangular sarcophagus, the front carved with a skull and festoons of drapery. On this, on top of a linen sheet, is laid the undraped body of Christ, with Joseph of Arimathea at the foot raising the sheet, and Nicodemus with his vase of ointment at the head. At the back stand the Virgin, St. John, Mary Magdalene and other Disciples and Holy Women. On a rectangular wooden base with chamfered edge. Very rare collection piece.

*Height (of ivory), 4 inches; length, 7 $\frac{3}{8}$  inches; width, 3 $\frac{1}{2}$  inches.*

*From the Ricardo Zamborain Sale, November 26, 1918, Buenos Aires, Argentina. Catalogue No. 298.*





★221—FRENCH BRONZE GROUP BY A. L. BARYE

Group of a family of deer. The antlered stag stands over the doe with two young ones, who are lying down. Oval rocky base. Signed: "BARYE."

*Height, 7 inches; length, 10½ inches.*

*Note:* After this bronze was cast the model was destroyed, thus rendering it impossible of reduplication.

*From the Georges Bernheim, Paris.*

*From the Witcomb Sale, Buenos Aires, April 15, 1919.*

★222—FRENCH BRONZE STATUETTE BY RODIN

“ADAM.” Study of a nude, youthful and bearded man, standing in an attitude of sorrow with his head bowed and his arms crossed in front of him. Rocky support and base as a rocky mound. Signed: “A. Rodin.”

*Height, 12¼ inches.*

*Note:* After the great French sculptor had finished his well-known statue of Eve, it is believed that he conceived the idea of presenting Adam in the same pose. However this may be, he certainly modeled, in wax, the study here catalogued, of which he thought so well that he cast it in bronze by the “cire-perdu” process, thus losing the original. Needless to say, it has never been reduplicated.

*From the Georges Bernheim, Paris.*

*From the Witcomb Sale, Buenos Aires, September 28, 1918.*

*(Illustrated)*



★No. 222—FRENCH BRONZE STATUETTE  
BY RODIN

★223—FRENCH BRONZE GROUP BY CLODION

Figure of a female Bacchante standing upright, with bare bosom and legs and a flowing robe. She holds her right hand outstretched and with her left dangles at her side a Bacchic thyrsus. Behind her is a bust of Pan on a pedestal, formed of a fluted column on a rectangular base. The girl seems to be listening, with a smile upon her face, to the whispered confidence of Pan, who is shown with the head of a man with pointed beard, his lips parted and a cynical smile illumining his features. Below is a nude boy Amorino standing with outstretched legs, the right hand holding a flower, the left with a short cylindrical staff resting upon the base of the column. Circular base. Boldly signed, in Roman characters, on the rectangular base of the pedestal: "CLODION."

*Height, 31½ inches; diameter, 10 inches.*

*Note:* Though Claude Michel (1738-1814), who preferred to be known by his assumed name of Clodion, worked largely in terra-cotta, he is known to have executed some important works in bronze, as well as many mountings in the same metal. Of the former, that here catalogued is a noteworthy example. "The Birth of Love" has been suggested as its title by the present owner, in reference to the intimate advice which is being whispered to the Bacchante by the bust of Pan.

*From the Dr. R. Bullrich Collection, Buenos Aires, Argentina.*

*From the Francisco Seco Collection, Buenos Aires, Argentina.*

*(Illustrated)*





★No. 223—FRENCH BRONZE GROUP  
BY CLODION

★224—PAIR OF WALLENDORFF PORCELAIN STATUETTES

*Eighteenth Century*

Invested with a white glaze and undecorated. Full-length figures of a youth and maiden. The youth, in knee breeches, square-cut waistcoat, flowing mantle and flat round cap, bends eagerly forward. In his right hand he holds a small bunch of flowers. Tree-trunk support and circular base, decorated, in relief, with flowers. The maiden, in square-cut bodice, full skirt, flat straw hat, rosetted shoes, apron with pockets, necklace and bracelets, holds in her left hand a vase of flowers and in her right a small branch of flowers. On a circular base decorated, in relief, with flowers. Manufacturer's model.

*Heights, 19½ and 19¼ inches.*

*From the Enrique Felcher Collection, Buenos Aires, Argentina.*

*(Illustrated)*



★No. 224—PAIR OF WALLENDORF PORCELAIN STATUETTES  
(*Eighteenth Century*)

★225—MEISSEN PORCELAIN GARNITURE OF CLOCK AND CANDELABRA  
*Eighteenth Century*

Glazed in white and decorated in relief and in colors. Clock case with circular dial, surrounded by a band of interlaced circles in gold, floral pendants and scrolls, having above a pointed scrolled and voluted cresting pierced with a diamond trellising, in green and gold, with raised flowers at the intersections, surmounted by a cluster of raised flowers and with four Putti holding flowers. Incurved stem, with scrolled sides, pierced with a panel of diamond trellising with raised flowers at the intersections, and scrolled and voluted foot with a Putto, seated on either side, holding floral garlands and bouquets of flowers. Rectangular base with serpentine front pierced with a diamond trellising, painted with flowers in gold and colors, and with voluted feet. Dial inscribed: "Crosnier à Paris." Candelabra with scrolled cylindrical stems, entwined with vine leaves and grapes, having below the figures of Putti lying with bunches of grapes in their hands and figures of Nymphs in flowered robes, painted in colors, over them. Circular bases pierced, scrolled, painted and gilt with feet modeled as dolphins. Above are four curved and scrolled branches entwined with raised and colored flowers and leaves, and a central finial, all ending in painted vase-shaped candle-sockets with circular, curved and painted bobèches.

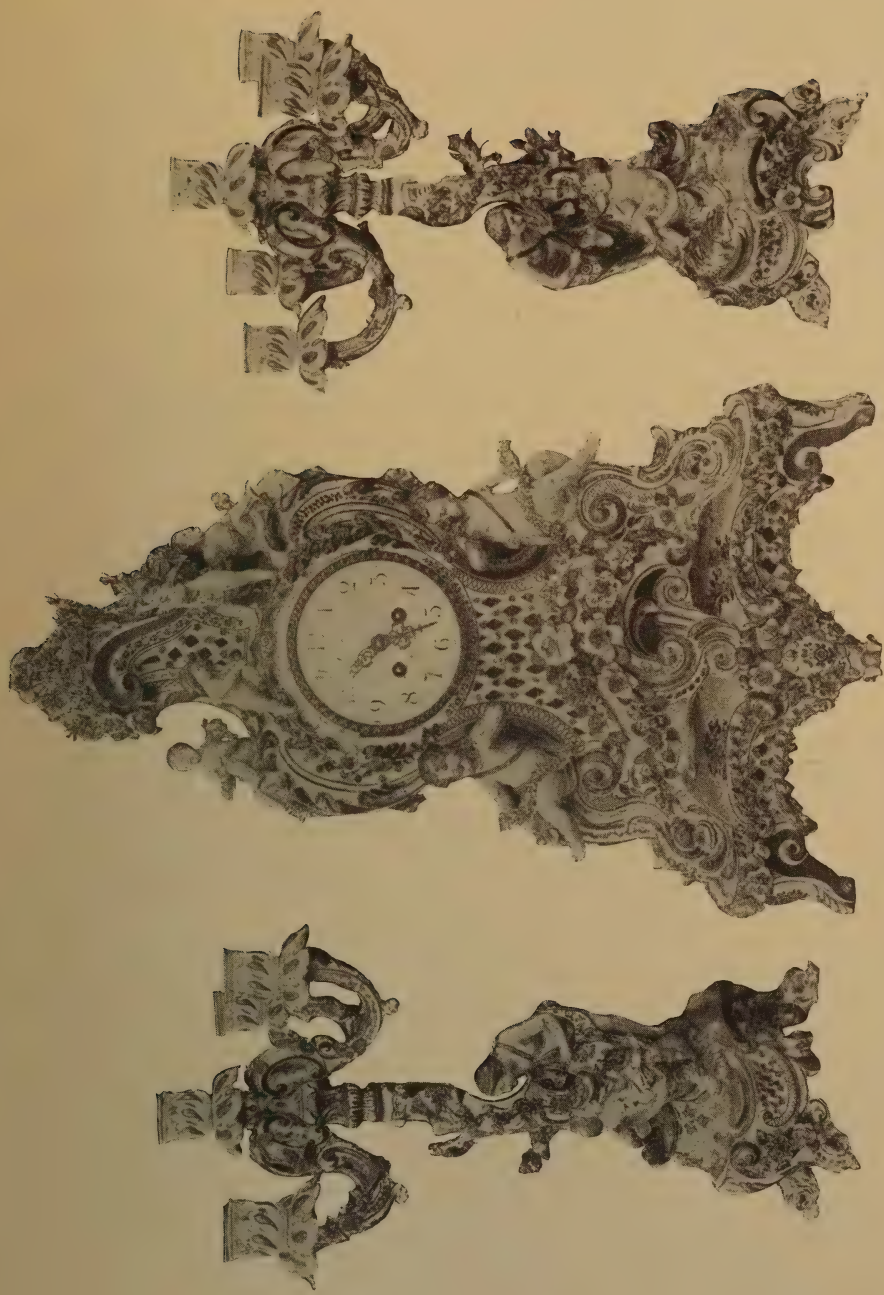
*Height of clock, 23 $\frac{3}{4}$  inches; of candelabra, 18 $\frac{3}{4}$  inches.*

*Note:* Crosnier, or Cronier, was a leading Parisian horologist of the Louis XVI period. A Sèvres clock by him is in the Wallace Collection. Britten, page 644.

*From the Francisco Seco Collection, Buenos Aires, Argentina.*

*(Illustrated)*





★ No. 225—MEISSEN PORCELAIN GARNITURE OF CLOCK AND CANDELABRA  
(*Eighteenth Century*)



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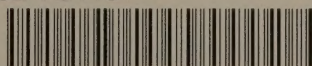




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